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CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

Dutch and Flemish Painters.

PART THE FIFTH,

CONTAINING THE LIVES AND WORKS

OF

NICHOLAS BERGHEM,
PAUL POTTER,
ADRIAN VANDER VELDE,
KAREL DU JARDIN,
ALBERT CUYP,
JOHN VANDER HEYDEN.

NICHOLAS BERGHEM.

Painted by C. Hullmandel.

A CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

DUTCH, FLEMISH, AND FRENCH PAINTERS;

In which is included a short Biographical Notice of the Artists,

WITH A COPIOUS DESCRIPTION OF

THEIR PRINCIPAL PICTURES;

A STATEMENT OF THE PRICES AT WHICH SUCH PICTURES HAVE BEEN SOLD AT PUBLIC SALES ON THE CONTINENT AND IN ENGLAND;

A REFERENCE TO THE

GALLERIES AND PRIVATE COLLECTIONS,

IN WHICH A LARGE PORTION ARE AT PRESENT;

AND THE NAMES OF THE ARTISTS BY WHOM THEY HAVE BEEN ENGRAVED;

TO WHICH IS ADDED,

A BRIEF NOTICE OF THE SCHOLARS & IMITATORS

OF THE

GREAT MASTERS OF THE ABOVE SCHOOLS:

BY

JOHN SMITH,

DEALER IN PICTURES.

PART THE FIFTH.

London:

PUBLISHED BY SMITH AND SON, 137, NEW BOND STREET.

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NICHOLAS BERGHEM.*

THIS excellent artist adds another illustrious name to the list of the many eminent painters, whose talents have given distinction to the city of Haarlem. He was born in the year 1624, and is supposed to have received his first lessons in painting from his father, whose abilities in the profession did not extend beyond the representation of objects of still life. Nicholas Moyaert, Jan Van Goyen, and Peter Grebber, are also mentioned as having contributed to his progress in the art; but the completion of his instruction, and the formation of his style, may be chiefly attributed to Jan Baptist Weeninx. Under this master he doubtless acquired that peculiar lightness and freedom of

* His family name was Van Haarlem, and the cognomen of Berghem is stated by the Chevalier Karel de Moor to have been acquired by an event which occurred at the time he attended the school of Van Goyen. The story is thus related. In order to save himself from the chastisement of his offended father, he fled to his master, whither he was pursued by his parent. His master, being fond of the lad, and desirous of saving him from a beating, called out to his scholars, "Berg-hem, berg-hem," which signifies, "Hide him, hide him;" from that time he was designated in the school Berghem, or, as he sometimes wrote his name, Berchem.

handling, as well as the artificial tone of colouring, and factitious manner of drawing, which characterise his early productions, but which his subsequent studies from nature successfully corrected.

It is not positively ascertained whether Berghem ever visited Italy; but if an opinion may be formed from the views he represented, and the buildings therein introduced, there can be little doubt but that he had made such a journey; for not only has he embodied in such scenes the genial warmth and atmospheric effect peculiar to the climate, but he has also portrayed, with the same success, the costume and manners of the inhabitants, all of which differ so widely from those of his own country.

Berghem married the daughter of Jans Wils, a landscape painter of considerable merit: * it does not appear that this union added greatly to his happiness. His wife proved to be a woman whose ruling passion was avarice; for the gratification of this vice, she compelled her good-natured husband to work unremittingly at the easel. Whenever her domestic occupations obliged her to leave the room in which he worked, she would still be on the watch; and if he ceased singing, or became quiet for a few minutes, she (believing him to be asleep) would knock the wainscot, or ceiling, of the adjoining room, until he answered her. Happily for the artist, his whole delight being in his profession, the temper and coercive measures of

* Houbraken names this painter among the masters of Berghem; and it must be owned there is sufficient affinity to render it probable. —*Vide* an account of the Scholars and Imitators of Berghem.

his wife gave him little concern; for he still painted and sang, and continued to indulge in his favourite pursuit of collecting prints after the old masters. The gratification of collecting was not, however, at all times a matter of facility; for being kept very short of money, he was sometimes compelled to borrow from his pupils, or to obtain it surreptitiously from his wife, as she generally took upon herself to sell his pictures, and gave him, with a grudging hand, as little as possible of their produce. If his friends rallied him on the subject, he would good-naturedly laugh with them, and observe, "that money was of little value or use to him, whose chief delight was occupation; that while other persons lost both their time and money in frivolous pursuits, he could gain a sufficiency of the one, by the application of the other to an agreeable amusement. He took great delight in the instructions of his pupils, whom he always treated as if they were his children; and would frequently observe, that "genius required encouragement as well as cultivation." He had doubtless experienced the force and effect of this maxim; for he appears to have attained, at an early age, a distinguished reputation for talent, which relieved him ever after from all anxiety relative to the sale of his works.

An anecdote, worthy of record, is related of an eminent amateur, named Vander Hulk. This gentleman being desirous of possessing a collection of the best specimens of living artists, bespoke a picture of Berghem, and another of Jan Both, at the price of 800 florins for each; and, in order to excite a competition of

ability between them, he promised a handsome present, in addition, to him who produced the better picture. Berghem painted a mountainous landscape, beautifully diversified with trees and water, and animated with numerous flocks and herds; that by Both was no less attractive for the grandeur of the scene, over which was spread the glowing warmth of a golden sunset. Such in truth was the equality of the painters' claims, that the worthy burgomaster candidly confessed his inability to decide which was entitled to the promised present; and, therefore, liberally complimented both artists with a like sum.

Formerly it was by no means unusual for artists to engage themselves for a stipulated sum per day; and it is said, that Berghem was tempted, on one occasion, to enter into such a contract with a calculating Dutch seigneur, who had no doubt previously satisfied himself on which side the advantage would be. The conditions were ten florins a day: this contract was by no means in favour of the painter, whose attachment to his art, and expeditious method of working, gave his employer a decided advantage.

Improvement in his art appears to have engrossed his whole attention; if he had not the palette and pencils, or the sketch-book in his hands, he was sure to be engaged in the inspection of his prints—of which he had a large and choice collection. His kind and amiable character, combined with the extensive knowledge of his profession, rendered him a valuable companion to his brother artists; with the chief of whom he was on the most friendly terms, as is evinced

by his so frequently contributing the aid of his spirited pencil to give animation and interest to their works, by the introduction of cattle and figures.*

He died on the 18th of February 1683, aged 59, and was buried in the West Kirk of his native city.

OBSERVATIONS.

The works of but few painters exhibit more unequivocally the degrees of comparison of GOOD, BETTER, and BEST, than those of Berghem. In his known early productions, the style, colouring, and execution of his last master, Jan Baptist Weeninx, are so evident, that such pictures are, with great propriety, designated as being in his Weeninx manner; and are readily distinguishable by a predominance of red and yellow ochre tints, and an uncontrolled or immatured style of handling, by which the just forms of nature are frequently violated. He gradually corrected these defects, by making nature alone his model; and, ultimately, attained a style and manner, combining the several qualities, which gave such high interest and value to his works, and place him, both as a land-

* Jacob Ruysdael, Hobbema, Jan Wils, Isaac Moucheron, and Abraham Verboom, were the principal landscape painters to whom he occasionally gave his assistance.

scape and animal painter, among the best artists of the Dutch school.

That he possessed, in a considerable degree, a classical taste, is evident in most of his landscapes, and particularly in those representing mountainous scenes, diversified with broad masses of trees, and cascades of water; or, when the view exhibits a wild and arid site, leading the eye over the dreary fell to distant mountains, behind whose lofty summits the sun has set, and left an intervening gloom. His more familiar scenes are frequently adorned with the ruins of aqueducts, fountains, bridges, and temples, rendered gay by the presence of the genial warmth of a fine summer morning, or the glowing heat of the setting sun. Such indeed is the variety of scenery observable in his works, that he must have possessed an inexhaustible store of materials ready for his fertile and imaginative genius, to combine, and dispose, as his judgment dictated.

The beauty and excellence of his landscape delineations would have been alone sufficient to establish for him a lasting reputation; but when, in addition to his merits in this department, is adduced the cattle and figures, which animate in so delightful a manner the various scenes already briefly noticed, it will not surely be considered incorrect in placing him at the head of the several painters who have employed themselves in the same department of art, and whose productions form the contents of the present volume.

The numerous drawings in chalk, or Indian ink, of animals and figures, which enrich the collections of the curious, prove how indefatigable he was in studying

nature, in order to arrive at that degree of perfection which is evident in all his best works. His figures are not only admirably drawn, but there is also about them an air of graceful movement that is peculiarly attractive; and their picturesque appearance is also much enhanced by their costume, which gives them more the resemblance of the peasantry of Italy than of Holland. He was equally an adept in representing the various species of animals which compose the domestic race; showing in every instance a profound knowledge of the anatomy, and of all the details which characterise the several kinds. But whether the picture represents landscape, animals, or figures, or all combined, there will ever be found a skilful arrangement of the objects, executed with a dexterity of hand, that proves him to have possessed such a thorough knowledge of his art, that all doubt and hesitation as to the result were, with him, out of the question.

Berghem, like several other excellent painters, was seduced, by vanity, to attempt historical and poetical subjects, and also portraiture; but these efforts have, in most instances, been attended with failure; and such productions are in general of little comparative value.

THE

WORKS

OF

NICHOLAS BERGHEM.

1. PEASANTS with Cattle. A landscape, with a chain of lofty rocks on the left, extending into the distant country. Near the centre and front is a fine cluster of trees, and a pool of water at their base; upon a road at the side of the trees, are a woman on an ox, with a bundle of wood before her, and another on foot at her side, carrying a lamb under her arm; these are approaching the front ground, preceded by two cows, three goats, and a sheep, which are passing through the water. Other figures and cattle are seen in the distance. This picture may justly be considered as one of the choicest of the master's works; it is admirably engraved by Le Bas; and, in the Musée Français, by Geissler.

2 *ft.* 10 *in.* by 3 *ft.* 5 *in.*—C.

Collection of the Countess de Verrue,	1737.	3600 *fs.*	144*l.*
——— M. de Gaignat,	1768.	8500 *fs.*	340*l.*
Valued by the Experts du Musée,	1816.	25,000 *fs.*	1000*l.*

Now in the Louvre.

A repetition of the preceding composition, differing only in some of the minor details, is in the collection of Abraham Robarts, Esq.

2 *ft.* by 2 *ft.* 10 *in.*—P.

Dankerts has etched the same composition, with the exception, that the woman is mounted on an ass, instead of an ox.

2. A Winter Scene. The landscape is composed of a frozen canal, extending from the front to the middle distance, and traversed by a rustic wooden bridge, elevated at one end upon a flight of wooden steps. Eight figures, variously disposed, are in the foreground, three of which are standing in a group in the middle. Some rustic cottages, and a lime-kiln, are seen in the distance. Engraved by Aliamet, entitled *Four à Brique.*

9 *in.* by 1 *ft.* 1½ *in.*—P.

Collection of the Count de Vence, 1750. . 390 *fs.* 16*l.*

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3. A Landscape, with Cattle and Figures.

2 *ft.* 3 *in.* by 2 *ft.* 10 *in.*—P.

Collection of the Count de Vence, 1750. . 1310 *fs.* 52*l.*

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4. Peasants watering Cattle. The view exhibits a bold rocky scene, with a pool of water in front, in which a woman, mounted on an ass, is watering her beast; she is preceded in the stream by a goat, and on one side of her are a white cow, and two sheep; and on the other, a shepherd approaching the water, with a sheep in his arms, followed by a dog. Engraved by Martinasi, entitled *L'Abreuvoir Champêtre.*

1 *ft.* 4½ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of the Count de Vence, 1750. . 940 *fs.* 38*l.*
——— Michael Brian, Esq. . 1798. . 150 *gs.*
——— Sir S. Clark and G. Hibbert, Esq., 1802. 105 *gs.*

---

5. A Pair of Landscapes. In one are a woman on a mule, and a man doing something to her stirrup; and near them are several cows, sheep, &c., forming a large group.

2 *ft.* 6 *in.* by 3 *ft.* 1½ *in.*—C.

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6. The Companion represents the banks of a large river, on which are a woman on horseback, with a music paper in her hand, and a man at her side, playing the flageolet; they are driving cattle before them.

Collection of M. Pielhon, . . . 1763. . 1860 *fs.* 74*l.*

7. Jupiter, sleeping on the lap of Amalthæa, who is surrounded by figures dancing to the sound of a flute.

2 *ft.* 10 *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. Aved, ... 1766. . 2209 *fs.* 88*l.*

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8. A Landscape, beautifully varied with rocky hills, clothed with trees and underwood. In the centre of the foreground is a woman on a mule, in conversation with another who stands by her side, spinning with a distaff; these are surrounded by two cows, an ass, and a sheep; and at a little distance from them, to the left, is a herdsman leaning on a cow, near which are three sheep. Engraved by Aveline.

4 *ft.* 5½ *in.* by 5 *ft.*—C.

Collection of M. Julienne, . . . 1767. . 8012 *fs.* 320*l.*

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9. A Pair. One is the representation of the ruins of an ancient temple in a landscape, two women on asses, and a man driving cows and sheep.

1 *ft.* 11½ *in.* by 2 *ft.* 5½ *in.*—C.

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10. *Debarquement des Vivres.* A Seaport. In the foreground are two women in conversation, one of whom has a bundle under her arm; near them are seven sheep, two cows, a laden ass, and several persons at a fountain. Engraved by Martini.

2 *ft.* 1 *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. l'Abbé Reynoird, 1774.

——— M. Tronchien, . . 1780. (singly) 3800 *fs.* 152*l.*

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11. Peasants dancing to the Music of a Pipe. An extensive view over a country intersected by a river, on the farther bank of which is seen a large village; beyond this is a chain of mountains. The foreground is animated by a party of six peasants, two of whom are dancing to the music of a pipe, played by a youth sitting on the ground; a second couple are at play on the grass, and an elderly herdsman, leaning on his staff, appears to view the gay scene with satisfaction. Two

cows, and a few sheep, browse around them. Engraved in the Le Brun Gallery.

2 *ft.* 1 *in.* by 2 *ft.* 8¼ *in.*—C.

Collection of M. Julienne, . . .	1767. .	1600 *fs.*	64*l.*
——— M. Goll de Frankenstein,	1833. .	2600 *flo.*	234*l.*

---

12. A Landscape, with the subject of Juno confiding to Argus the care of Iö.

8½ *in.* by 11⅓ *in.*—P.

Collection of M. Julienne, . . .	1767. .	1100 *fs.*	44*l.*
——— M. Destouches, . .	1794. .	700 *fs.*	28*l.*
——— M. Wattier, . . .	1797. .	500 *fs.*	20*l.*

---

13. Naomi and Ruth journeying with their Cattle. The view offers, on the right, a large pile of ruins, on the summit of some rocks, extending over half the picture. The foreground is occupied by a herd of cattle, and several figures; amongst these, and a little removed from the front, is introduced the subject of Naomi and her daughter-in-law. The aged jewess is seated on an ass, and the affectionate Ruth is assisting her to alight. On the opposite side is a herdsman, passing a stream, accompanied by his dog, and preceded by three cows, a goat, and several sheep; and beyond these, is a woman on a mule, with a child in her arms. Signed, and dated 1657.

2 *ft.* 2 *in.* by 2 *ft.* 7 *in.*—C.

Collection of M. de Merval, . .	1768. .	7700 *fs.*	308*l.*
——— Lord Liverpool, . .	1829.		172 *gs.*

Bought by Alexander Baring, Esq., and now in the collection at the Grange.

---

14. A Landscape. In the foreground are a woman on horseback, a man on a mule, and another woman with a child and a packet under her arm; and a little to the side, is a man with a lamb under his arm. Some cattle, &c., complete the composition.

4 *ft.* 2 *in.* by 6 *ft.* 3 *in.*—C.

Collection of M. Jully, ...	1769.	. 8252 *fs.*	238*l.*
——— M. Boisset, . . .	1777.	. 10,100 *fs.*	404*l.*
——— M. Le Bœuf, . . .	1782.	. 18,000 *fs.*	720*l.*

---

15. A Mountainous Landscape, with figures, cows, and sheep.

1 *ft.* 11¼ *in.* by 2 *ft.* 3¼ *in.*—C.

Collection of M. Lormier, *Hague*,	1763.	. 715 *flo.*	64*l.*

---

16. A Landscape, with a ruin. The scene is enlivened with figures, cows, sheep, and asses.

10 *in.* by 1 *ft.* 2 *in.*—Cop.

Collection of M. Lormier, . .	1763.	. 420 *flo.*	38*l.*

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17. *La Blanchisseuse.* A handsome fountain, with a large stone basin in front, in which a woman is washing linen. In the foreground are two females, the nearest of whom is milking a goat; the other stands by the side of a red cow; a white cow is also near the fountain: three sheep, two goats, a kid, and a dog, complete the composition of this admirable picture.

---

18. The Companion represents cattle and figures, grouped in the foreground of a landscape; among them are a woman, lifting her coats to ford a stream, followed by a cow, and a herdsman on an ass; on her left are three cows, one of which is drinking; and on her right are a dog and two goats. A woman with linen on her head, and a sheep, are seen in the distance. Engraved by Dequevauviller, under the titles of *Le Midi* and *Le Soir.*

1 *ft.* 1½ *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. de Gaignat, *Paris*,	1768.	. 4001 *fs.*	160*l.*
Now in the Dulwich Gallery.	(Pair)		Worth 400 *gs.*

---

19. The Passage Boat, and peasants watering their cattle. A landscape, traversed in the second distance by a river, which is bounded in part by high cliffs, with buildings on their sum-

mits, and on the other, the eye looks over the distant country. On the left of the foreground is a group of peasants and cattle, assembled round a water trough, and among them may be noticed a woman on a white horse, holding an inverted cup in her hand, a man sitting on the edge of the trough, a woman milking a goat, two herdsmen on the farther side of a heifer, and a laden mule; and on the opposite side are two goats, and three sheep. A passage boat, with cattle, &c. is on the farther side of the river. Engraved by Laurent, entitled *Le Passage du Bac.*

1 *ft.* by 1 *ft* 4½ *in.*

Collection of M. Lormier,	1763.	840 *flo.*	75*l.*
——— M. Dutartre,	1804.	3050 *fs.*	122*l.*
——— M. Sereville,	1811.	4501 *fs.*	180*l.*

---

20. Companion. A landscape, exhibiting a diversified scene, animated with cattle and figures. Among the latter may be noticed a woman washing linen.

Collection of M. Lormier, *Hague,*	1763.	1110 *flo.*	100*l.*

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21. A Landscape, with an archway across a high road. The picture is distinguished by a woman on an ass, and a man on foot at her side, passing a chapel in the foreground, at the door of which stands a man with a book in his hand. Various other figures are in the distance. Engraved by Le Bas, under the title of *Vue des Environs de Sienne.*

2 *ft.* 4½ *in.* by 3 *ft.* 3 *in.*—C.

Collection of the Marquis de Brunoy,	1749.	2001 *fs.*	80*l.*
——— M. Zachary, Esq.	1828.		325 *gs.*

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22. A Landscape, with a thatched cottage on the right, and an old leafless tree in front of it. A shallow stream of water covers the foreground, in which a woman is washing linen; a goat and a cow are on its margin, and beyond these

is a herdsman, leaning on a cow, apparently conversing with a female, behind whom is a second goat. A good specimen of the master.

8½ *in.* by 10½ *in.*—P.

Collection of M. le President Tugny and Crozat, 1751. . 259 *fs.* 10 *gs.*

Valued by the Experts du Musée, 1816. . 10,000 *fs.* 400*l.*

Now in the Louvre.

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23. A Landscape, with lofty rocks, between which falls a cascade.

3 *ft.* 4 *in.* by 4 *ft.* 8 *in.*—C.

Collection of M. le President Tugny and Crozat, 1208 *fs.* 48*l.*

---

24. A Landscape, with a *château* on the banks of a river.

2 *ft.* 11 *in.* by 4 *ft.* 10 *in.*—C.

Collection of M. le President Tugny and Crozat, 1751. . 1320 *fs.* 53*l.*

---

25. A Mountainous Landscape, adorned with figures, horses, cows, and sheep.

2 *ft.* 6 *in.* by 3 *ft.* 1 *in.*—C.

Collection of M. Lormier, . . . 1763. . 1225 *flo.* 110*l.*

---

26. A Halt of Peasants with Cattle, on a flooded road. The view represents a beautiful Italian scene, with a rich cluster of trees on the right, growing among rocks, on the verge of a stream of water, and concealing in part a chain of mountains, which extends across two-thirds of the picture. On the foreground, and towards the left, are a man and a woman on horseback, the latter of whom is extending her hand to take a child from a woman on foot, who has a bundle under her arm; and the former is preceded by a burthened mule; in the same group are two cows and two goats: at the same time a shepherd is coming through the water towards them, carrying a sheep in his arms, preceded by three sheep, and followed by a dog. Other cattle and travellers are on the road, which leads past

a house at the foot of the mountains, to the distant country. This capital picture is of the highest excellence, both as to composition and execution. Engraved by Daudit, in the Musée Français.

4 *ft.* by 6 *ft.* 1 *in.*—C.

Collection of M. de la Live de Jully,	1770.	8250 *fs.*	330*l.*
——— M. Le Bœuf,	1782.	18,000 *fs.*	760*l.*

It was sold the same year by M. Le Brun, to the Directors of the Musée, for 24,000 *fs.*, and valued by the Experts, in 1816, at 40,000 *fs.* 1600*l.*

Now in the Louvre.

---

27. A Landscape, with figures and cattle. This picture is said to be engraved by Aliamet.

11½ *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Jully,	1769.	1700 *fs.*	68*l.*
——— M. de Gramont,	1780.	2001 *fs.*	80*l.*

---

28. A Hawking Party. A landscape, representing a sterile country. On the right are the ruins of some noble edifice, on the summit of rocks which are pierced with excavations; the walls of the building extending to the opposite side of the picture. In the foreground is a party, consisting of two ladies and two gentlemen, partaking of the sport of hawking; one of the latter has dismounted from a gray horse, and has thrown his scarlet mantle in the saddle of his steed. In the centre of the foreground sits a shepherdess, with a distaff; a boy lies at her feet, and several sheep are browsing near her. Towards the left are two gentlemen on horseback, followed by an attendant and dogs, passing through a stream. Mentioned by Descamps in *La Vie des Peintres.*

2 *ft.* 5½ *in.* by 3 *ft.* 6 *in.*—P.

Collection of M. Braamcamp,	1751.	1950 *flo.*	176*l.*
——— P. V. Locquet,	1783.	3010 *flo.*	270*l.*
——— T. Emmerson, Esq.	1829.		450 *gs.*

This capital picture was formerly in the collection of General Sebastiani.

29. The Prodigal Son spending his Substance amongst Harlots.

---

30. The Companion. Abimelech restoring Sarah to Abraham. Various other figures, and several animals, are also introduced in these compositions.

3 *ft.* 6 *in.* by 3 *ft.* 2 *in.*—C.

Collection of	M. Braamcamp, . .	1771. .	1150 *flo.*	103*l.*
———	M. de St. Foy, . .	1782. .	4001 *fs.*	160*l.*
———	M. Proley, . . .	1787. .	5000 *fs.*	200*l.*

---

31. A Land Storm. A landscape with the effect of a tempest. In the foreground are a woman on a mule, and two peasants, one of whom is arranging the saddle of the mule; very near them are some sheep; and in the distance a shepherd and shepherdess, keeping a flock.

6 *ft.* 8 *in.* by 7 *ft.* 10 *in.*—C.

Collection of	M. Braamcamp, . .	1771. .	2425 *flo.*	217*l.*

---

32. The Angels appearing to the Shepherds. A beautiful composition.

7 *ft.* 9 *in.* by 10 *ft.* 2 *in.*—C.

Collection of	M. Braamcamp, . .	1771. .	1605 *flo.*	144*l.*
———	M. Pauwells, *Brussels*,	1803. .	3266 *flo.*	294*l.*

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33. The Angel announcing to the Shepherds the Birth of the Saviour. The subject is introduced in an open country, on the left of which are some tents, and a group of trees. A large flock of sheep, several cows, and a few goats, are distributed over the foreground, and amongst them are six shepherds and two shepherdesses: most of them have their attention directed to the heavenly messenger, who stands on a cloud, announcing the glad tidings; and above him are two other celestial beings; and a company of cherubims, soaring in light, the effulgence of which illumines the whole country. Signed, and dated 1656.

3 *ft.* 7 *in.* by 4 *ft.* 9 *in.*

This capital picture was purchased by C. Baring Wall, Esq., from the Collonna Palace, at Rome, about the year 1818; and was exhibited in the British Gallery in 1828.

Sold by the Writer, in 1833, to the Earl of Leitrim, for 300 *gs.*

---

34. The Ford. A landscape, exhibiting a barren scene, with a mass of rocks on the right, clothed with bushy trees. A shallow stream flows across the front ground, through which a female, wearing a scarlet skirt, is about to pass, followed by a man on a laden ass, who is preceded by a yellow cow: two goats, a dog, and three cows, are in advance of the woman in the water. A bright clear day pervades the scene.

1 *ft.* 2½ *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Braamcamp, . . 1771. . 565 *flo.* 50*l.*
——— Lord Gwydyr, . . 1829. (Mr. Christie) 225 *gs.*

---

35. View of a Canal in Winter, on which are several figures skating; and in front are a sledge and a horse. A windmill stands upon a hill on the farther side of the water.

10 *in.* by 1 *ft.*—P.

Collection of M. Braamcamp, . . 1771. . . 61 *flo.* 5*l.*

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36. A Landscape, with a rustic stone bridge, under which is a waterfall, and at its base is a statue of the Virgin, before which a man, kneeling upon his mule, is praying; another man, mounted on a cow, and several animals, are passing over the bridge. In front is a large group of cows, goats, sheep, and laden asses, driven by a herdsman, who is seated, sideways, upon a horse: the distance terminates with mountains, and a warm sky. Engraved by Le Bas, under the title of *Le Matin.*

1 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—P.

Collection of the Duc de Choiseul, 1772. 11,660 *fs.* 478*l.*
Now in the Dairy of the Emperor of Russia, at Czarshoe Tzeloe.

37. A Seaport, with Vessels. In the foreground is a man on horseback, in conversation with a woman who stands near him; beyond these, and in the middle, is another man on horseback, preceded by a sheep and two mules; at the base of some cliffs, on the right, are two oxen, drawing a cart; the view on this side extends across the water to some lofty rocks surmounted by a tower and other buildings. Engraved by Delvaux, No. 68, Choiseul Gallery.

1 *ft.* 3½ *in.* by 1 *ft.* 7 *in.*—P.

Collection of the Duc de Choiseul,	1772.	3000 *fs.*	120*l.*
——— the Prince de Conti,	1777.	3001 *fs.*	120*l.*

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38. The Bird Catcher. A gentleman, wearing a scarlet dress, and mounted on a gray horse, halting at a bird catcher's hut, which is composed of reeds, and built at the side of a tree: behind the gentleman is a herdsman approaching with a young heifer. A gun and some game lie on the ground in front. Engraved by Visscher, and also in the Choiseul Gallery.

1 *ft.* ½ *in.* by 1 *ft.* 4¾ *in.*—P.

Sold in the Choiseul Collection,	1772.	1600 *fs.*	64*l.*
Collection of the Prince de Conti,	1777.	1500 *fs.*	60*l.*
——— Lord Gwydyr.	1829.		295 *gs.*

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39. The Goatherd. A landscape, representing a fine Italian scene, with a cluster of trees near the centre of the foreground, growing amidst brambles and herbage; a herdsman, with a staff, sits on a bank in front, and two goats are browsing near him. A little retired, on the right, are seen approaching, two peasants on foot, a woman mounted on an ox, and two other oxen. Engraved by Maillet, No. 68, Choiseul Gallery.

1 *ft.* 11 *in.* by 2 *ft.* 5 *in.*—C.

Collection of the Duc de Choiseul,	1772.	1510 *fs.*	60*l.*
——— the Prince de Conti,	1777.	1471 *fs.*	59*l.*
Now in the collection of Edward Gray, Esq.			Worth 250*l.*

40. A Seaport. The view is distinguished by an obelisk rising from the centre of a large basin for water. On the opposite side, and in front, are a lady and gentleman, dressed in the rich costume of the period, mounted on horses; they appear to be in conversation with a Turk, who stands near them, and whose attention is directed to a man tying up a bundle. A yoke of oxen, drawing a cart, occupies the centre of the foreground. The distance offers a river, bounded on the left by a high cliff surmounted by buildings. Engraved by Le Bas, entitled *Le Midi;* and also by Daudet.

1 *ft.* by 1 *ft.* 4 *in.*—P.

Collection of M. Sereville, *Paris*, 1811. . 2005 *fs.* 80*l.*

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41. Companion. A Seaport. Among the various objects which give interest to the foreground, is a man seated on some baggage in the centre; on the left is a gentleman, richly habited, who appears to have alighted from his horse to speak to three men, sitting near a high wall at the side; beyond him is a lady on horseback, in conversation with a Turk. The distance resembles the preceding picture. Engraved by Le Bas, entitled *L'après Dinée;* and also by Daudet, Nos. 69 and 69*, in the Choiseul Gallery.

Collection of the Duc de Choiseul, 1772. (Pair) 4000 *fs.* 160*l.*

————the Prince de Conti, . 1777. (do.) 4500 *fs.* 180*l.*

The latter picture was sold in the collection of the Chevalier Erard, ... 1832. . 4500 *fs.* 180*l.*

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42. A Pair of Landscapes. In the foreground of one are a man and a woman on horseback, and another man following them on foot, also two cows, two goats, and a sheep; on the second distance are a peasant and some cattle; and still farther, a man with a mule, and some sheep, on a bridge.

2 *ft.* by 2 *ft.* 6 *in.*—C.

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43. The Companion is equally rich in subject.

2 *ft.* by 2 *ft.* 6 *in.*—C.

Collection of the Count Dubarri, 1774. (Pair) 5000 *fs.* 200*l.*

44. A Pair. One represents a winter scene, with a young woman in a sledge, drawn by a white horse: a peasant, with a faggot on his back, is pushing the machine behind; and in the foreground are some huntsmen, one of whom has a gun upon his shoulder.

6½ *in.* by 9 *in.*—P.

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45. Companion. Fishermen on the banks of a river, drawing their nets, and a cavalier looking at them; farther on is a man, about to mount his ass. The view terminates with mountains.

Collection, anonymous, . . .	1776.	(Pair) 1395 *fs.* 56*l.*
———of M. Destouches, . .	1794.	(do.) 1000 *fs.* 40*l.*

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46. A Landscape, with seven figures and two horses.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—P.

Collection of the Duc de St. Aignan,	1776. .	2380 *fs.* 96*l.*

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47. A Hunting Party. A landscape, with a large party of ladies and gentlemen, enjoying the pleasures of the chase. A group, composed of two gentlemen, a lady, and three horses, with attendants and dogs, occupy the foreground; to the right, and on the opposite side, are two ladies and several gentlemen on horseback; one of the latter is in the act of mounting his horse; others of the company are seen in the distance, pursuing two stags. This capital picture is painted with surprising freedom, and masterly science. Engraved by Aliamet, entitled *Grand Chasse aux Cerfs.*

2 *ft.* 2 *in.* by 3 *ft.*

Collection of Blondel de Gagny. .	1776. .	9131 *fs.*	410*l.*
——— M. Le Bœuf, . . .	1782. .	3000 *fs.*	120*l.*
——— M. Dufresne. . . .	1816. .	15,000 *fs.*	600*l.*
——— the Chevalier Erard, .	1832. .	15,001 *fs.*	600*l.*

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48. A View of the Castle of Bentheim and its Environs, enriched with a great number of figures, cows, sheep, and

goats. This picture is noticed by Descamps, and described by M. Gersaint in the catalogue of the collection of M. Lorangère, as a *chef d'œuvre.*

3 *ft.* by 4 *ft.* 6 *in.*—C.

Collection of Blondel de Gagny, . 1776. . 11,500 *fs.* 460*l.*

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49. *Le Fagot.* A view over a barren heath, bounded by high blue mountains. In the foreground are a man, carrying a faggot at his back, and a woman on horseback, driving cows; and beyond them are a shepherd and a woman, sitting on a bank. This picture has always been esteemed as one of the choicest examples of the master; and, in fact, whether considered with reference to the delicacy of the execution, the purity of the colouring, the truth of the aërial perspective, together with the extraordinary breadth and solemn effect of the decline of day, it fully merits the reputation it holds.

1 *ft.* 3 *in.* by 1 *ft.* 7½ *in.*—P.

Collection of Blondel de Gagny, . 1776. . 4055 *fs.* 162*l.*

——— Marquis de Pange, . 1778. . 6000 *fs.* 240*l.*

——— Prince Talleyrand, . 1820; sold privately, and valued at . . . . . 600*l.*

Now in the collection of Alexander Baring, Esq.

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50. Peasants with Cattle. The view represents a bald and hilly country, divided by a river flowing longitudinally through it, and having a bridge and a small cluster of trees at the side Upon a winding road on the left, is a woman on horseback, with one hand extended, and apparently in conversation with a herdsman, on foot by her side; both of them have their backs to the spectator; they are preceded by two cows, and a laden mule. Close to the front, is a traveller, sitting on a bank, with his dog and a bundle by him. Engraved by Major, under the title of *Les Voyageurs.*

9½ *in.* by 1 *ft.* ¼ *in.*—P.

The preceding was sold, with a companion, in the collection of M. Blondel de Gagny, ... 1776. . 4979 *fs.* 200*l.*

51. A Pair of Landscapes, &c. In one is a man mounted upon a block of stone, at the side of which is a woman washing linen; and near them are two cows, a sheep, a dog, and a goat. Engraved from a drawing.

Sold separately, in the collection of M. Marin,

1790. . 3401 *fs.* 136*l.*

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52. The Companion represents a man on a mule, two goats, and a dog.

10½ *in.* by 1 *ft.* 1 *in.*—Cop.

Collection of Randon de Boisset, . 1777. (Pair). 2000 *fs.* 80*l.*

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53. Cattle at Pasture. A landscape, with a hilly foreground, over which are distributed five cows, three sheep, a ram, and a goat; of these, two cows and two sheep are reposing together in the centre of the foreground; a woman is seated on the right, occupied at needle-work, and on a bank behind her sits a herdsman playing on a pipe. The exquisite quality of this little picture has obtained for it the appellation of *Le Diamant de la Curiosité.* Engraved by Daudet, entitled *Le Troupeau Hollandois.*

9 *in.* by 11½ *in.*—Cop.

Collection of Randon de Boisset, . 1777. . 6401 *fs.* 256*l.*
——— M. Lambert, . . 1787. . 8950 *fs.* 358*l.*
——— The Duc de Praslin, . 1793. . 9200 *fs.* 368*l.*
Valued to William Beckford, Esq., in 1822, at . . . 400 *gs.*

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54. A Mountainous Landscape, with buildings, and, towards the front, a river, on which are two boats, one of them laden with hay. On the foreground (which forms the bank of the river), are a woman on a mule, a peasant on foot by her, and another woman milking a ewe; near them are a herdsman, leaning on a cow, a man with a staff, an ass kicking at a dog, and another dog, which appears to be running after a cow: more to the left are a braying ass, a sheep, a goat, &c.

2 *ft.* 10 *in.* by 2 *ft.* 8 *in.*—C.

Collection, anonymous, . . 1773. 2900 *fs.* (Le Brun) 120*l.*

55. The Guitar Player. The view represents some public place, or seaport, in Italy, and is remarkable for several handsome edifices, and a fountain of rich and elegant sculptured work. Among several persons distributed on the foreground may be noticed a Spaniard playing on the guitar, and looking with a smiling countenance at two ladies, elegantly attired, who appear to be attracted by the music; two other persons, one of whom wears the habit of an Armenian, and the other of a Turk, are in conversation together. Every part of the scene is animated with some object of picturesque beauty or interest. Painted in the Weeninx manner.

2 *ft.* 7 *in.* by 2 *ft.* 4 *in.*—C.

Collection of M. Lempereur, . .	1773. .	5100 *fs.*	204*l.*
——— Randon de Boisset, .	1777. .	5000 *fs.*	200*l.*
——— M. Tolozan, . . .	1801. .	4551 *fs.*	182*l.*

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56. View of a Mountainous Country, with a broad road, and a pool of water in front. On the left are a woman wearing a yellow bodice and a blue skirt, carrying a lamb under her arm, and a boy with a stick, driving a red cow; four goats, a sheep, a dog, and a fifth goat, are on her left: a little retired, on the opposite side, is a second group, composed of a man on a dark gray horse, a boy on foot, two cows, and four sheep; the road winds round the base of a hillock, and at the extremity of the turning are two travellers on horseback; beyond these, the view is bounded by blue mountains. This is a *gem* of superlative beauty and excellence; the drawing and finishing of the animals have in no instance been surpassed by the master.

1 *ft.* 11½ *in.* by 1 *ft.* 7 *in.*—C.

Collection of Randon de Boisset, .	1777. .	3500 *fs.*	140*l.*
——— M. Le Bœuf, ...	1782. .	6200 *fs.*	248*l.*
——— M. B. . . . . *Paris,*	1827. .	8180 *fs.*	327*l.*

Now in the collection of the Right Hon. Sir Charles Bagot, K.B.

Worth 500 *gs.*

57. A Landscape, exhibiting a hilly and well watered country. In the foreground are two yellowish oxen, some sheep, a goat, and a laden mule, driven by a herdsman, accompanied by a dog; with this group is also a woman with a child at her back: these are near a river, on the right of which is a high bank, clothed with trees and shrubs. A shepherd, driving two sheep and goats before him, is passing the river, preceded by a man on a laden mule, and driving another. The distance is agreeably diversified with hills and trees.

1 *ft.* 2 *in.* by 1 *ft.* 7½ *in.*

Collection of M. Nieuhoff, *Amst.* 1777. . . 775 *flo.* 70*l.*

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58. A Herdsman watering Cattle at a Fountain. A landscape, with an ancient stone fountain on the right, overrun with shrubs and weeds. A shepherd, followed by his dog, is driving about eight sheep, a goat, and a cow to water. A man on an ass, accompanied by a man on foot, are near a river, which flows under a stone bridge, having a lofty tower on its abutment, and other buildings at a little distance from it. Engraved in the Poullain Gallery, by Mathieu.

1 *ft.* 1 *in.* by 11 *in.*—P.

Collection of M. Nieuhoff, . 1777. . . 214 *flo.* 19*l.*
——— M. de St. Victor, *Paris*, 1822. . 5450 *fs.* 218*l.*

Bought by the Chevalier Claussins, from whom it passed into the possession of M. Heris; and lastly the Prince de Gavre.

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59. A Landscape, adorned with buildings. Two women, one of whom has a pitcher of milk on her head, the other a lamb under her arm, three cows, two sheep, and a goat; accompanied by a little boy and a dog, while fording a stream; beyond them are a man and a dog.

10¾ *in.* by 1 *ft.* 4 *in.*

Collection of Randon de Boisset, 1777. . 2000 *fs.* 80*l.*
——— the Count de Luc, . . . 1501 *fs.* 60*l.*
——— M. Tronchien, . . 1780. 2400 *fs.* 96*l.*

60. A Landscape, with two herdsmen, one of whom is milking a goat; on the left is a watering-place, to which a boy is conducting his flock; and on a hill are the ruins of an ancient monument.

1 *ft.* 11 *in.* by 1 *ft.* 7½ *in.*—C.

Collection of M. Paillet, . . .	1777. .	1825 *fs.*	73*l.*

61. A Landscape, in which is a shepherd, leaning on a stick, with his dog near him, watching several cows, a goat, and some sheep.

1 *ft.* ½ *in.* by 9 *in.*—P.

Collection of the Count Dubarri, .	1777. .	554 *fs.*	22*l.*
——— M. Le Rouge, . . .	1818. .	3000 *fs.*	120*l.*

62. The Charitable Farmer. The subject is introduced in the foreground of a bald and barren country, and consists of a farmer, wearing a sheepskin jacket, mounted on a gray horse, with his back to the spectator, bestowing alms on a poor boy, who holds his hat to receive it; behind the latter stands a young woman, near whom are a herdsman and a mendicant, sitting on the ground, close to the trunk of a fallen tree. Upon some rising ground on the right are two sheep, and four cows, one of which a woman is milking. The general appearance of a fine warm afternoon give value to the scene. Engraved by Visscher.

9 *in.* by 1 *ft.*—P.

Collection of M. Gros, . . *Paris.*	1778. .	1560 *fs.*	62*l.*
——— M. de St. Victor, . .	1822. .	7500 *fs.*	300*l.*
——— the Hon. G. J. Vernon,	1831.		100 *gs.*
——— T. Emmerson, Esq. .	1832.		150 *gs.*

63. A Landscape, representing a mountainous country. The scene is animated by a number of cattle and figures, amongst which are some travellers reposing at the base of a hill; and on the right, is a woman mounted upon an ass, preceded by a dog; near her is a man, wrapped up in a cloak, &c. &c.

3 *ft.* 6 *in.* by 5 *ft.*—C.

Collection of M. Le Brun, . . .	1778. .	4000 *fs.*	160*l.*

64. The Jocund Peasants. The scene represents a bald country, with merely a clump of bushes on a hillock at the side. A stream of water flows along the foreground, through which some peasants are passing with their cattle: among those nearest to the spectator, is a man playing on the bag-pipes, the music of which appears to exhilarate a young woman on a gray horse, behind whose steed is a woman on foot, with a basket of clothes on her head, and a bundle under her arm. Close to the front are a youth, tying up his trousers, and a dog watching him: with them are about six sheep, and an ass laden with panniers, in which are lambs; these are on the farther side of the water. Engraved by Aliamet, entitled *L'Espoir du Gain inspire la Gaieté*, &c. &c.

9 *in.* by 12 *in.*—P.

Collection of M. Rebourse, . . 1778. . 1350 *fs.* 56*l.*
Now in the collection of Thomas Emmerson, Esq. Worth 200 *gs.*

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65. Milking Cattle. A landscape, with five figures and several cows, sheep, and goats. In front are two women, one preparing to milk a goat, the other with a basket of carrots on her head; near them are a girl milking a cow, and a peasant leaning on the back of another, talking to her. The distance presents a plain, terminated by mountains.

1 *ft.* by 10 *in.*—P.

Collection of Chevalier Verhulst, . . 1779. . 336 *flo.* 30*l.*
——— M. Geldermeester, . . 1800. . 450 *flo.* 40*l.*

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66. A Landscape, representing a halt of sportsmen at an inn door, towards the evening. Amongst the company are a gentleman on a white horse, and a lady on a brown one; the hostess has a bottle in her hand, and has just given the gentleman a glass of wine.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—C.

Collection of Chevalier Verhulst, . 1779. . 530 *flo.* 47*l.*
——— M. Villers, . . . 1812. . 2960 *fs.* 118*l.*
Now in the collection of the Duchess de Berri.

67. The Musical Peasants. A hilly landscape, with a shallow stream of water extending along the foreground, bounded in the middle by a high bank, on which grow clusters of trees of richly varied foliage; two bridges abut against both sides of the bank, beyond which the land rises in abrupt hills. On the right in front are a man and a woman on horseback, passing the stream; the former, dressed in a yellow jacket and blue skirts, appears to be singing, and is accompanied by the latter on a pipe; they are followed by a peasant driving a red cow; towards the centre are two goats, a sheep, and a cow; and on the farther side of the stream is a herdsman with four cows, four sheep, and a dog. This beautiful scene is brightly illumined by a clear sky, varied with a few fleecy clouds. Painted in the artist's most delightful manner. Engraved by Weisbrood, No. 13, Poullain Gallery.

2 *ft.* 1½ *in.* by 2 *ft.* 8½ *in.*—C.

Collection of M. Poullain, . . . 1780. . 2831 *fs.* 110*l.*
——— M. Proley, ... 1787. . 7662 *fs.* 306*l.*
——— Mrs. Howard, *Reading*, 1830, . bought by Mr. Woodin, for John Walter, Esq., M.P. . . . . 812*l.*

68. Peasants Refreshing. A landscape, with various rustic buildings, a peasant returned from his labour, and another in a waggon. At the side is an open stable, in which a white horse, attached to a plough, is eating at a rack; in front is a man on horseback, taking a glass of wine from another, who is on foot; on the foreground is an old man, seated on a stone, wiping his brows, and at the same time a woman with a child is pouring him out some drink.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—P.

Collection of Chevalier Verhulst, . 1779. . 640 *flo.* 58*l.*
——— M. Solirene, . . . 1812. . 2620 *fs.* 105*l.*

69. A Landscape, with a peasant and a child, and near them are a milk-maid, and a cow-boy, with cows and goats.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—P.

Collection of the Prince de Conti, 1779. . 850 *fs.* 34*l.*

70. Halt of a Hunting Party. The principal object represents a mass of picturesque ruins, near which is a handsome arcade, where a party, consisting of four persons, have halted on their return from the chase; the dogs and game are near them. Among the company is a gentleman, wearing a red mantle, mounted on a gray horse; and through an ancient gateway on the right are seen some extensive ruins, which are opposed to a bright sky. Besides the figures already noticed, there are several others variously distributed about the picture.

2 *ft.* 4 *in.* by 2 *ft.* ½ *in.*—C.

Collection of M. Servad,	*Amst*, 1778.	1800 *flo.*	162*l.*
——— M. de Cromont,	1787.	4601 *fs.*	184*l.*

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71. A Landscape, with a river flowing through the middle to the frontground; bounded on the farther side by high rocks, having a cave at their base. On the foreground is a man on an ass, apparently talking to a herdsman; before them are two cows descending a bank, and two goats in the water; and farther on are two other cows; beyond which are some figures, &c. entering a cave. Engraved, No. 12, in the Poullain Collection.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Poullain,	1780.	3951 *fs.*	158*l.*
——— the Duc de Chabot,	1787.	5001 *fs.*	200*l.*
In the sale of Coupry Dupré,	1811.	3912 *fs.*	156*l.*

Now in the collection of Prince Beauharnois, Munich.

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72. A Landscape, with some lofty ruins, and a stream of water at their base, in which are four cows and a goat. On one side is a man with a bundle and a dog near him; and on the farther side are a woman on an ass, and a man on foot. Engraved, No. 11, in the Poullain Collection.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—P.

This very beautiful and exquisitely painted picture came from the Braamcamp Collection, and was sold in 1771 for 831 *flo.* 75*l*

Collection of M. Poullain,	1780.	4651 *flo.*	186*l.*
——— the Duc de Chabot,	1787.	4801 *fs.*	192*l.*
——— M. Tolozan,	1801.	5600 *fs.*	224*l.*

Collection of —— Crawford, Esq. 1806. . . . . 345*l.*
——— John Humble, Esq. . 1812. . . . . 350 *gs.*
Exhibited in the British Gallery in 1823.
Now in the collection of the late Sir Simon Clarke, Bart.

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73. A Landscape, in which is a man talking to a woman in a yellow corset, and a blue petticoat, who is riding upon an ass; and on the second plane are oxen, goats, &c.

1 *ft.* ½ *in.* by 1 *ft.* 4½ *in.*—P.

Collection of M. Nogaret, . . . 1780. . . 2000 *fs.* 80*l.*

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74. A Landscape, enriched with a great number of figures, &c., amongst which is a woman on a brown horse, with a white one saddled at her side; near her are two gentlemen on foot; and a little distance from them, is a man getting his ass shod; two goats, and several sheep, are also distributed in this part of the picture. On the right is a man standing by a laden ass; and to the left, in front of a ruin, and near the arch of a bridge, are huntsmen with their game, and a woman pouring out liquor for them.

2 *ft.* 4 *in.* by 3 *ft.* 2 *in.*—C.

Collection of M. Lormier, *Hague*, 1763. . 1225 *flo.* 110*l.*
——— M. Jan. Tak, *Leyden*, 1781. . 1610 *flo.* 141*l.*

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75. A Seaport, adorned with handsome edifices, and a superb fountain, on the steps to which is a lady, elegantly attired, accompanied by a gentleman, and followed by a negro servant, who holds a parasol over her head. Upon the lowest step, in front, are a young woman suckling her infant, and a boy standing by her side. A little retired from these, are a woman with vegetables, and a man with his back to the spectator, standing near a mule. On the opposite side of the picture are three men, amusing themselves with a dog, and other figures are seen in the distance. Painted in the artist's

Weeninx manner. Engraved by Aliamet, under the title of *L'Ancien Port de Génes.*

2 *ft.* 8 *in.* by 3 *ft.* 4 *in.*—C.

Collection of M. Servad,	. *Amst.*	1778.	. 4900 *flo.*	441*l.*
——— Count de Merle,	*Paris,*	1783.	12,025 *fs.*	481*l.*
——— M. Langeac,	. . .	1809.	8050 *fs.*	322*l.*

76. A Satyr sleeping on the Lap of a Woman, who is seated on a rock; and near them are a child, three sheep, and two rams. The view represents a hilly country adorned with clusters of trees, at different distances.

2 *ft.* 1¾ *in.* by 1 *ft.* 9½ *in.*—P.

Collection of the Count Dubarri,	.	1774.	. 1860 *fs.*	74*l.*
——— M. Cochin,	. . . .	1783.	. 2400 *fs.*	96*l.*

77. A Mountainous Landscape. On the left are several high trees; and in the front, a woman, a child, and an old man, the latter of whom is sleeping on the ground. The scene is likewise enriched with cows, sheep, and goats.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. Montribloud,	. .	1784.	. . 1100 *fs.*	44*l.*

78. The Ford. A mountainous country, destitute of trees, and having a wide river extending along the second ground, and over a portion of the front, through which herdsmen are passing with about eighteen oxen and cows. In the foreground is a woman, wearing a red corset, on a bay horse, conversing with a man standing by her side; three dogs follow them, and considerably in advance of them are two herdsmen with cattle, one of whom is half-way across the river, riding a cow. The view terminates with a continuity of hills. A superlative production. Engraved by Hulk, in the Musée Français.

1 *ft.* ½ *in.* by 1 *ft.* 4½ *in.*—P.

Collection of Count de Vaudreuil,		1784.	. 7215 *fs.*	288*l.*
Valued by the Experts du Musée,		1816.	. 25,000 *fs.*	1000*l.*

Now in the Louvre.

79. A Landscape. In the foreground are several figures, and amongst them some young women, making up faggots.

2 *ft.* 1 *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. Montribloud, . 1784. . 1600 *fs.* . 64*l.*

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80. *Le Rachat de l'Esclave.* The view represents a sea-port, with the ruins of a temple on the left, near which are several persons; the most conspicuous is a lady, attired in a yellow robe and white satin skirt, bargaining for a little boy in fetters; she is attended by an elderly female, and surrounded by others, interested in the scene. Engraved by Aliamet.

2 *ft.* 9 *in.* by 3 *ft.* 4 *in.*—C.

Collection of M. Montribloud, . 1784. . 4901 *fs.* . 196*l.*
Now in the collection of Baron Delassert.

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81. The Stubborn Ass. A landscape. On the left is a high mountain; and in front is a woman upon a mule; she appears to be alarmed by the braying of an ass, which a man is beating. Various other cattle precede this group.

2 *ft.* 8 *in.* by 3 *ft.* 2 *in.*—C.

Collection of M. Montribloud,	.	1784.	. 6452 *fs.*	258*l.*
——— M. Tolozan,	. . .	1801.	. 6575 *fs.*	263*l.*
——— M. Lapeyrière,	. .	1825.	12,130 *fs.*	485*l.*

Now in the collection of M. Boursault, Paris.

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82. Cattle on the Bank of a River. The view represents a hilly country, divided by a river, over which is a bridge, and on its further bank is a village of considerable extent, sheltered in part by trees. Among the numerous cattle which give interest to the foreground, may be noticed, a herdsman holding a red cow by the horns while a woman milks her; on the left is a group of five cows, two goats, and six sheep, and on the opposite side are three cows more; two of them are licking each other, and the third is lying down in the shade:

a little to the right are a cow and a goat in the water. The general effect is that of a fresh morning. This is an admirable production.

2 *ft.* 10 *in.* by 3 *ft.* 6 *in.*—C.

Collection of M. Montribloud,	.	1784.	. 5140 *fs.*	206*l.*
——— M. Tolozan,	. . .	1801.	. 4800 *fs.*	192*l.*
——— M. Reynders, *Brussels*,		1821.	. 9000 *flo.*	800*l.*
——— M. Lapeyrière,	. .	1825.	16,100 *fs.*	644*l.*

This picture was subsequently in the possession of the Count Mecklenburg.

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83. The *Ponte Mole.* A landscape, traversed by a river, which is crossed by a bridge of three arches, the entrance to which is through an ancient gateway; its passage is also commanded by a round tower; and a villa, of modern construction, stands near the foot of the bridge. A rough road, running parallel with the river, forms the foreground, on which are four men, a woman, and several cows; among the former is one, wearing a sheepskin jacket, on a bay horse, with his back to the spectator; a second walks by his side; and a third is driving two cows: two dogs are in front, one of which is barking at the cows. A man, with a cow and two laden mules, is descending the bridge. A bright sunny morning pervades the scene.

2 *ft.* 1 *in.* by 2 *ft.* 6 *in.*—C.

Collection of Count de Menars,	.	1780.	. 4802 *fs.*	192*l.*
——— M. Godefroy,	. . .	1785.	. 7000 *fs.*	280*l.*
——— Mr. Brian,	. .	1798.	. . . .	320 *gs.*
——— Sir S. Clarke, and G. Hibbert, Esq.,		1802.		310 *gs.*
Again, collection of G. Hibbert, Esq.,		1829.	. . .	355 *gs.*

Now in the collection of Charles Bullin, Esq., Liverpool.

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84. A Hawking Party, &c. This delightful picture represents a view over an open flat country, divided by a wide expanse of water, which is crossed in the middle distance by a

long stone bridge, with four arches. Among the numerous figures and cattle which animate the scene, is a hawking party, consisting of a lady on a gray horse, accompanied by a gentleman on a bay horse, and another gentleman in a scarlet dress, on foot by her side; a huntsman and dogs are with them: beyond these is a peasant on a mule, driving a herd of cows through the water; and still more remote are other groups of cattle. The glowing warmth of a fine summer's evening gives a dazzling lustre to the scene. This is a superlative example of the master. Engraved, No. 107, in the Stafford Gallery.

1 *ft.* 2⅝ *in.* by 1 *ft.* 9½ *in.*—P.

Collection of V. L. Van Slingelandt, 1785. . 1800 *flo.* 162*l.*
——— M. de Calonne (bought in) 1788 . 8901 *fs.* 356*l.*
Same collection, . . . *London*, 1795 . . . . . 350*l.*
Now in the Bridgewater Collection, Lord Francis Egerton.
Worth 600*l.*

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85. A Landscape, represented under the appearance of a fine summer's evening. Upon a road in front are a man on an ass, driving before him a few sheep, followed by a boy with cows and sheep; another boy is driving more cattle over a hill; and in the distance are mountains and buildings, &c.

1 *ft.* 7 *in.* by 1 *ft.* 10½ *in.*—P.

Collection of V. L. Van Slingelandt, *Dort*, 1785. 450 *flo.* 40*l.*

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86. The Four Seasons. The subjects are represented in a series of four pictures, by suitable allegorical figures, composed with considerable taste, and executed with great mastery of hand.

2 *ft.* 10 *in.* by 3 *ft.* 6 *in.*—C. (*round.*)

Collection of M. Morelle, . . . 1786. . 7801 *fs.* 312*l.*
Now in private hands in Paris.

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87. Peasants Dancing. The subject is introduced in the foreground of a richly varied and fertile country. The

labours of the day have ceased, and the harvest people have assembled to enjoy their rural diversion; of these, two young men are dancing to the sound of a bagpipe, played by one of their companions, while the rest are reposing around. A little removed from this group is a shepherd, leading his flock to the fold.—See also No. 11.

1 *ft.* 11½ *in.* by 2 *ft.* 5½ *in.*—C.

Collection of M. Lambert, . . . 1787. . 5001 *fs.* 200*l.*

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88. A Landscape, exhibiting a fertile country, adorned with clusters of trees, and intersected by a river, rendered additionally interesting by the warmth of a brilliant sunset. The foreground of this delightful scene is animated by several peasants driving home their flocks and herds.

1 *ft.* by 1 *ft.* 5 *in.*—P. (*about.*)

Collection of the Count de Vismes, 1786. . 4801 *fs.* 192*l.*
——— M. Castlemore, . . 1791. . 3200 *fs.* 128*l.*

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89. The Hurdy-Gurdy Player. The picture exhibits on the left a high bank, of a broken and undulated form, surmounted by clumps of trees. About the centre of the foreground is seated a woman, dressed in a red skirt and a blue mantle, holding a sleeping infant in her arms; a large package, a basket, a bottle, and some blue and white clothes, lie on the ground by her side, and close to her stands an elderly man, playing on the hurdy-gurdy. Three cows, several sheep, and a goat, are distributed around them. A clear toned picture, painted in the artist's Weeninx manner.

4 *ft.* 1 *in.* by 3 *ft.* 11 *in.*—C.

Collection of Madame Bandeville, 1786; sold, with a picture by Isaac Ostade, for . . . . . 7602 *fs.* 304*l.*
Collection of Sir F. Sykes, . . 1831. . . . . 260*l.*

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90. Peasants with Cattle, fording a river. This delightful picture represents a fertile country, with a broad river flowing obliquely through it, the farther bank of which is adorned

with clumps of lofty umbrageous trees. On the left are a herd of cows, and a number of sheep, the greater part of which have entered the river, and are followed by two women, one of whom is mounted on an ass, the other is on foot, carrying a kid under her arm, the dam of which is by her side; with these are also a herdsman and a boy, the latter is driving before him a goat and two sheep, and the former stands leaning on a staff near two fine cows. A peasant on an ass, conversing with a man on foot, are on the further margin of the river, and beyond the trees are seen a number of cattle, distributed over the meadows; and, besides these, there is, at some distance off, a second party, with cattle, just entering the stream. The appearance is that of a fine autumnal morning. This beautiful production exhibits in perfection the surprising genius, and fascinating science, of this accomplished painter. Engraved by Daudet, in the Le Brun Gallery; and also by J. Boydell.

2 *ft.* 2 *in.* by 2 *ft.* 7 *in.*—C.

Collection of M. Lambert, . . .	1787. .	8303 *fs.*	332*l.*
——— M. de Bruyn, . . .	1797. .	3350 *flo.*	301*l.*
——— M. Brentano, . . .	1823. .	3290 *flo.*	297*l.*

This picture was subsequently sold by Mr. Nieuwenhuys to William Wilkins, Esq.; at the sale of the Flemish portion of that gentleman's collection, at Mr. Christie's, it was bought privately for 750 *gs.* by Richard Foster, Esq., in whose collection it now is.

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91. Nymphs and Fauns Dancing. An extensive landscape, nearly the whole of which is traversed by masses of rocks, covered with shrubs, &c. On the foreground, and in the middle, is a group of shepherds, fauns, and nymphs, seated on the grass, looking at their companions, who are dancing to the sound of the tambourine; the left front is enriched with two fine large trees, near which is a herd of cattle, consisting of oxen, sheep, and goats.

4 *ft.* 1 *in.* by 6 *ft.*—C.

Collection of M. Beaujon, . . .	1787. .	4000 *fs.*	160*l.*
——— M. Sabatier, . . .	1809. .	2550 *fs*	102*l.*

92. A Landscape, with a river traversing its whole extent. Some houses are on the farther side, and also several trees and bushes towards the left; in front are cattle and figures, amongst which is a man riding a white horse, with his back to the spectator, apparently talking to a woman on an ass.

1 *ft.* 8½ *in.* by 1 *ft.* 9 *in.*

Collection of M. Proley, ... 1787. . 2500 *fs.* 100*l.*

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93. A Concert. A view of a public place, with several edifices of beautiful architecture, and a statue of Hercules upon a pedestal. A variety of figures are on the foreground, some of which, dressed like Spaniards, are engaged in a concert of music. A handsome fountain occupies the middle plane; and in the distance are some vessels.

4 *ft.* 2 *in.* by 3 *ft.*—C.

Collection of M. Beaujon, . . . 1787. . 1620 *fs.* 65*l.*

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94. The Death of Dido. A composition of several figures.

4 *ft.* 3 *in.* by 3 *ft.* 2 *in.*—C.

Collection of M. Beaujon, . . . 1787. . 1200 *fs.* 48*l.*

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95. A View of a Farm. A shepherd is driving home a flock of sheep; beyond him is a man, caressing his dog; and in another part of the piece are four cows.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. de Calonne, . . 1788. . 2000 *fs.* 80*l.*

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96. A Landscape, in which are introduced a farmer, in the act of mounting his horse, a woman hanging out linen, and a boy with a plough.

11 *in.* by 9 *in.*—C.

Collection of M. de Calonne, . . 1788. . 940 *fs.* 37*l.* 10*s.*

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97. A Landscape, in which are represented a bridge in ruins, an old tower, and some houses on rocks. The foreground is divided by a river, and animated by several figures,

amongst which are a man and a woman mounted upon asses; between them is a man on foot, and before them a herd of cattle.

1 *ft.* 3 *in.* by 1 *ft.* 11½ in.—C.

Collection of M. Montesquieu, . 1788. . 2901 *fs.* 116*l.*
——— Anonymous, . . . 1793. . 2801 *fs.* 112*l.*

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98. A Mountainous Landscape. On the left are two women in conversation, one of them mounted upon a mule, the other on foot; the right is occupied by some cows, sheep, and a goat.

1 *ft.* 5 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Montesquieu, . 1788. . 1800 *fs.* 72*l.*

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99. A Landscape. In a meadow on the foreground are several cows, formed into two groups; two of the cows are lying down. On the left of the picture are introduced a shepherd, and two cows; and at some distance off, on the right, are rocks interspersed with trees.

1 *ft.* 3½ *in.* by 1 *ft.* 1½ *in.*—P.

Collection of M. Lollier, . . . 1789. . 5001 *fs.* 200*l.*

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100. A Landscape, illumined with sunshine. In front is a meadow, filled with various cattle, under the care of a herdsman. A very clear and brilliant sky gives great effect to all the objects in this composition.

11 *in.* by 1 *ft.* 1½ *in.*

Collection of M. Lollier, . . . 1789. . 2701 *fs.* 108*l.*

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101. Peasants going to Market. The view represents an open country, with a river flowing along the middle distance, and bounded on the left by cliffs, on the summit of which is a castle. The foreground is finely broken, and enlivened by peasants with cattle; the nearest of the former consists of a woman, mounted on a mule, accompanied by a man on foot by her side, with their backs to the spectator, and followed by

a dog; in advance of these is a shepherd, driving a few sheep; and beyond him are a man on horseback, and a woman with a basket on her head. Engraved by Le Bas, entitled *Le Retour de Bestiaux.*

1 *ft.* 9 *in.* by 2 *ft.* 2 *in.*—C.

Collection of M. Lollier, . . . 1789. . 1550 *fs.* 62*l*

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102. Seaport and Embarking of Cattle. The view exhibits a busy and richly diversified scene, the whole of the foreground being covered by peasants, oxen, sheep, and goats, most of which are moving towards a vessel lying alongside the shore on the left. Among them may be noticed a boy pulling a sheep towards the boat, and another youth pushing the animal on; a young woman, with a brass pail on her arm, stands in the centre, counting her money; behind her are a man with a faggot under his arm, and a woman seated on some baggage; still farther are two men reading bills pasted on the pedestal of a broken column; beyond these, the eye looks across a bay, glittering with a variety of vessels and boats, to a coast bounded by high land, on the shelving sides of which are a lofty beacon tower, and other buildings. The appearance of a sultry summer's morning gives a peculiar charm and diaphanous effect to this superlative production. Engraved by Le Bas, under the title of *Embarquement des Vivres.*

2 *ft.* by 2 *ft.* 9 *in.*—C.

Collection of the Duc de Praslin, . 1793. 17,601 *fs.* 704*l.*
——— Choiseul. . . *Praslin,* 1808. 8135 *fs.* 325*l.* 10*s.*
In the sale at Fonthill Abbey, . 1823. (Mr. Phillips) 775 *gs.*
Now in the collection of William Beckford, Esq.

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103. A Negro presenting a Lady a Parrot. View of a seaport, adorned with a statue of Venus and Cupid, near which is a lady, richly dressed in a blue robe and a white satin skirt, accompanied by a female servant. The attention of the lady is directed to a negro, habited in Asiatic costume, who is presenting her a parrot. A soldier with a spear, and

many other persons, are seen about the port. Engraved by Le Bas.

3 *ft.* ½ *in.* by 2 *ft.* 10½ *in.*—C.

Collection of the Duc de Praslin, .	1793. .	2001 *fs.*	80*l.*
——— M. Smeth Van Alpen,	1810. .	625 *flo.*	56*l.*

Now in the collection of M. Six Van Hillegom. Worth 400 *gs.*

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104. A bold Hilly Landscape, with a lofty square-shaped rock near the middle, and several peasants with their cattle in the foreground; amongst which, and close to the front, is a boy with a basket on his arm, playing with a dog, and beyond him are a shepherd and shepherdess sitting together on a bank. Painted in the artist's broad free manner.

2 *ft.* 3½ *in.* by 2 *ft.* 11 *in.*—C.

Now in the collection of Lady Stuart. Worth 150*l.*

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105. A Landscape, on the foreground of which are a red cow, lying down, and two sheep; on the second ground, to the right, and at the foot of a mountain, are a woman milking a cow, and a man apparently talking to her.

9½ *in.* by 1 *ft.* ½ *in.*

Collection of the Duc de Praslin, .	1793. .	2520 *fs.*	101*l.*
——— M. Wattier, ...	179. .	1901 *fs.*	76*l.*
——— M. Solirene, ...	1812. .	2605 *fs.*	104*l.*

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106. A Landscape, representing a mountainous country. On the foreground of which are a shepherd and a womau sitting together; near them are a cow and three goats; and in the distance, two men and a sheep.

8 *in.* by 10¼ *in.*—P.

Collection of M. Julliot, ...	1793. .	4020 *fs.*	161*l.*

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107. A Woman Milking. A landscape, with figures and cattle. On the foreground is a peasant, holding a red cow by the horns, whilst a woman milks her. The distance is

terminated by a chain of mountains. Painted in a vigorous tone of colour.

11 *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Destouches, . . 1794. . 4501 *fs.* 180*l.*

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108. A landscape traversed by a River. The foreground is entirely occupied by cattle and figures: and in the middle of the group may be observed a fine red cow, with a white head. The view terminates with mountains and buildings.

11½ *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Destouches, . . 1794. . 1701 *fs.* 68*l.*

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109. Muleteers arriving. A landscape, exhibiting a grand mountainous country, delightfully varied with clusters of trees, a cascade of water, with a bridge over it, and a round tower, and other buildings, seen on an eminence in the middle distance. A party of peasants, with laden mules, and several sheep, are on a road in the left of the picture, near a clump of three trees; amongst them may be observed a woman, who appears to be speaking to a man, and at the same time points to some distant object; beyond these is another man, mounted on an ass. On the opposite side is a herdsman, driving some cows over the bridge. The warmth of a fine summer's evening completes the charm of this *chef d'œuvre* of the master.

3 *ft.* 9½ *in.* by 6 *ft.* 5½ *in.*—C.

Collection of J. Trumbull, Esq. . 1797. . . . . 900 *gs.*

Now in the collection of D. W. Acraman, Esq. Estimated 1200*l.*

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110. A Landscape, representing a richly varied and fertile country, ornamented with cattle and figures.

From the collection of the Duke de Noailles.

Collection of M. Vanderguchts, . 1796. . . . . 155 *gs.*

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111. A Mountainous Landscape, in which are introduced a number of peasants, conducting their cattle to market.

Collection of Sir William Hillary, 1800. (bought in) 300 *gs.*

112. A Grand Mountainous Landscape, represented under the effect of departing day, the sun having sunk below the hills, whose lofty heads cast the shades of twilight over the valley beneath, and contribute greatly to the sublime character of the scene. The foreground is animated, on the left, by a group of peasants and cattle, which have just passed a fordable stream; among these may be observed a woman, wearing a scarlet skirt, mounted on a mule, and pointing at a man who is beating a kicking ass, which a dog has also seized by the ear. A little retired from these are a herdsman and four cows, crossing the stream.

3 *ft.* 8 *in.* by 5 *ft.* 4 *in.*—C.

Collection of M. Paillet, . *Paris*, 1799. . 5651 *fs.* 226*l.*

This very capital picture was sold by Mr. Solly, to R. R. Reinagle, Esq., R.A. . . . . 1827. . . . . 650 *gs.*

Put up at auction, by Mr. Forster, 1831. (bought in) 700 *gs.*

Collection of R. R. Reinagle, Esq. 1831. (by Mr. Forster) 420*l.*

Since purchased by Mr. O'Niel, and sold to Samuel Berger, Esq.

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113. A Landscape, in which are a shepherd and shepherdess, sheltering themselves in the shade of an umbrageous wood, whilst their flock is browsing around. On the right foreground are part of a cottage, and a pump; and on the left some beautiful hills, relieved by distant blue mountains. The effect is that of a fine summer's evening.

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Tolozan, . . . 1801. . 2500 *fs.* 100*l.*

Now in the collection of M. Delaserre, Paris.

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114. A Landscape, represented under the appearance of sunset. The middle is composed of some beautiful ruins, connected by a bridge, under which the water rolls in cascades; on the left front are two peasants in conversation; and, on the same side, three cows and a goat.

1 *ft.* 4½ *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Robit, ... 1801. 3411 *fs.* 136*l.* 10*s.*
Exhibited in the British Gallery in 1823.
Now in the collection of the late Sir Simon Clarke, Bart.
Worth 250*l.*

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115. A Landscape, with the effect of a summer's evening. The scene is wild and woody; and in front is a shepherd, driving two cows and a goat.

11½ *in.* by 9 *in.*—P.

Collection of M. Robit, . . . 1801. . 1320 *fs.* 53*l.*

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116. The Companion to the above. Under some rocks is a woman on an ass, talking to a shepherd; and near them are two cows and a goat.

Collection of M. Robit, ... 1290 *fs.* 52*l.*
Again in Mr. Creed's Sale, . . . 1813. (Mr. Christie) 29*l.*

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117. A Stag Hunt. A landscape, representing a richly-wooded scene. On the left are several cavaliers, exciting some dogs to attack a stag and a fawn, at the former of which a huntsman is aiming a shot.

1 *ft.* 6 *in.* by 2 *ft.* 6 *in.*—C.

This excellent picture came from the cabinet of de Heer Lubbeling, at Amsterdam.

Collection of M. Robit, ... 1801. . 2560 *fs.* 103*l.*

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118. A Landscape, with cattle.

Collection of John Purling, Esq. . 1801. . . . . 320 *gs.*

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119. The Companion.

110 *gs.*

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120. A Landscape, representing a view taken from the exterior of the Porto Pio, in which are a hermitage, and the ruins of an aqueduct, with figures and cattle.

Collection of Sir W. Hamilton, . 1801. . . . . 190 *gs.*

121. A Landscape, with a shepherdess and cattle.
Holderness Collection, . . 1802. (General Stainforth) 280 *gs.*

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122. Women with Milk Cans. A landscape, representing some wild and mountainous scenery, in the middle of which is a river, falling in cascades amongst rocks. The foreground is enriched with a variety of details, and several figures and cattle: amongst the group are two young women with milk cans, one of whom, standing by the side of a cow, appears to be speaking to the other, who is crouching down near a brass milk can: two men, three cows, and some sheep, are seen in the distance. This is a work of uncommon beauty.

3 *ft.* 2 *in.* by 2 *ft.* 2½ *in.*—C.

This magnificent picture came from the cabinet of M. de Presle.
Collection of M. Robit, ... 1801. . 4920 *fs.* 197*l.*
——— George Hibbert, Esq. 1829. . . . . 610 *gs.*
Now in the collection of George Townley, Esq.

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123. A Winter Scene. The principal object is a large picturesque building, used as a warehouse, from which two men are coming, laden with a cask; in the middle are five persons, one of whom is feeding three horses out of a trough; near them are several fowls; and on the left is a flight of stone steps, leading to some cottages, and a mill, &c. &c. Amongst various other figures and interesting objects, in different parts of this piece, are a peasant with pails, measuring out milk to a woman, and two men, wrapped up in mantles, sheltering themselves from the wind.

2 *ft.* by 2 *ft.* 6 *in.*—C.

Collection of M. Helsleuter, . . 1802. . 6520 *fs.* 261*l.*

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124. The Mother and sleeping Infant. The picture represents an open country, with a rock on the left, in front of which are three trees, of scanty foliage; on the foreground of this side is a young woman seated, with an infant asleep in

her arms; her attention is directed to a woman who stands by her side, with a milk pail suspended behind her, and who, by the extending of her hand, appears to be speaking; between them is seen a herdsman, leaning on the back of an ox. A cow lying down, and another standing on the farther side of a tree, complete the group. Engraved by Dankerts.

1 *ft.* 2 *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Nieuhoff, . . . 1777. . 500 *flo.* 45*l.*
——— M. Helsleuter, . . . 1802. . 2500 *fs.* 100*l.*

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125. A Seaport. The foreground is occupied on the left by a woman, wearing a red mantle, seated with a child in her arms, and a young woman milking a goat. A flock of sheep is distributed over the centre; and on the right are a party of persons, among whom may be observed two ladies of distinction, attended by negresses holding a parasol. At some distance off, in the middle, stands an elegant fountain, in unison with which are the remains of some handsome edifices. Painted in the artist's Weeninx manner.

2 *ft.* 11½ *in.* by 2 *ft.* 7½ *in.*—C. (*about.*)

Collection of M. Montaleau, . . . 1802 . 2800 *fs.* 112*l.*

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126. A Landscape, in which are introduced the ruins of handsome edifices. Among the several herdsmen in front, are two mounted on asses, driving a herd of cattle through a narrow part of a river, on the bank of which stands a mill. A sunset effect.

1 *ft.* 3¾ *in.* by 1 *ft.* 11½ *in.*—C.

Collection of M. Montaleau, . . 1802. . 1900 *fs.* 76*l.*

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127. A View of an Ancient Building in Ruins, with a river flowing at its base, near which are peasants, and a woman on horseback. On the opposite side are a herd of cows.

1 *ft.* 1¾ *in.* by 1 *ft.* 7¾ *in.*—P.

Collection of M. Montaleau, . . 1802. . 601 *fs.* 24*l.*

128. A View of an Old Bridge, abutting on either side against high rocks, clothed in part with bushes. On the foreground is a peasant woman, occupied with a distaff, and at the same time guarding her cattle, consisting of four cows, a sheep, three goats, and an ass. Engraved by Daudet, in the Musée Français.

1 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P.

Valued by the Experts du Musée, 1816. 10,000 *fs.* 400*l.*

Now in the Louvre.

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129. A Hilly Scene, with a stream of water in front, through which are passing peasants with their cattle, some of which are ascending a hill on the opposite side. Among them is a woman carrying a lamb under her arm.

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130. The Companion represents a similar view. A woman is seated on the right, with a distaff; and among the several cattle are two cows near her, and on the opposite side are two dogs. These are pleasing examples of the master.

1 *ft.* 6 *in.* by 1 *ft.* 1 *in.*—P. (*about.*)

Now in the collection of M. Brentano, Franckfort. Worth 200*l.*

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131. Rustic Occupations. The view offers a woody country. On the foreground is a woman in a red skirt, holding a distaff in her hand; she is apparently conversing with a man, who is seated with a sheep in his lap: a red cow lies near him, and a number of sheep are browsing around him. A dark picture.

1 *ft.* 4½ *in.* by 1 *ft.* 7½ *in.*—P.

Now in the collection of the Baron Delassert.

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132. A Landscape, exhibiting a wild romantic country, with a cascade rushing between lofty rocks, connected by stone bridges: on the summit of the highest rock stands the beautiful temple of the Sibyl. The foreground is enlivened with several figures, two of which are gathering rushes, and a third is reposing on his bundle. Nearer the left are two females,

a cow, and some sheep. This is a fine example of the master. Engraved by J. Fitler.

3 *ft.* 5½ *in.* by 3 *ft.* 1 *in.*—C.

Collection of the Marquis of Lansdowne, 1806. . . 215 *gs.*
Now in the collection of Henry Philip Hope, Esq.

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133. A Seaport. The view is distinguished by a statue of Diana, placed conspicuously on the right of the picture. The principal group, occupying the centre, consists of a lady, attired in a yellow silk robe and a white satin skirt, accompanied by a gentleman in a dark dress, who holds a parasol over her head; near them is a poor cripple asking alms, and beyond them are a man and a woman, with a laden ass. On the right, and close to the front, are an Italian and a Turkish merchant, each dressed in the elegant costume of his country, sitting together on some bales of goods. Many other persons, variously engaged, surround the statue. A large vessel, a galley, and other boats, are in the port, which is bounded at the side by a chain of blue mountains. This is an example of uncommon beauty and perfection. Engraved by Aliamet.

1 *ft.* 5 *in.* by 1 *ft.* 9¼ *in.*—P.

Collection of M. Geldermeester, ... 1800 *flo.* 162*l.*
——— Sir S. Clarke and G. Hibbert, Esq. 1802. 310 *gs.*
——— M. Nieuwenhuys, . . 1833. . . . 276 *gs.*
Now in the collection of Henry Bevan, Esq.

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134. A Herdsman, accompanied by a woman on a mule, passing a ford with cattle. A landscape, with a chain of hills extending along the middle distance, and a stream flowing along the whole of the foreground, through which are passing two goats, two cows, and a sheep, attended by a herdsman, who appears to be speaking to a woman on a mule, with faggots at her side; a goat, a boy, and a dog, are near her. Engraved by De Ghendt, entitled *Retour au Village.*

3 *ft.* 3 *in.* by 4 *ft.* 7 *in.*—C.

Collection of M. Helsleuter, . . 1802. . 1800 *fs.* 72*l.*

135. A Landscape, with cattle and figures. Morning.
Collection of the Marquis of Lansdowne, 1806. . . . 255 *gs.*

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136. An Allegorical Subject, representing the influence of revealed religion over the pagan world.
Sold in a collection, . . . 1806. (by Mr. Christie) 70 *gs.*

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137. A Seaport, with a hawking party. The whole extent of the foreground is animated with figures and cattle. The most conspicuous group among them consists of a gentleman, elegantly dressed, and wearing a hat and feathers, mounted on a fine gray horse; he is accompanied by a lady, suitably attired, riding a bay horse, and carrying a hawk on her hand: their attention is directed to one of the attendants, who stands before them with a long staff in his hand, while a second is engaged coupling the dogs. At some distance off, on the opposite side, is a passage boat, laden with cattle, into which a man is forcing a sheep; beyond these is a vessel, and the view is bounded by a high square hill. This delightful picture is well engraved by Delfos, 1753.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Van Leyden, . 1804. . 4800 *fs.* 192*l.*
——— John Park, Esq. . 1812. . . . . 400 *gs.*
Subsequently sold by the Writer to John Webb, Esq. . 300 *gs.*
Collection of the Chevalier Erard, 1832. . 6601 *fs.* 264*l.*
Now in the collection of M. M. Steengracht, at the Hague.

A duplicate of the preceding picture is in the collection of the Duke of Devonshire.

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138. A Mountainous Landscape. On the left is a man on a mule, accompanied by a boy and a dog, driving some cattle along an uneven road; to the right, on some rising ground, are a shepherd and his dog, with a flock of sheep; and a little further on is a woman on a mule, with cattle, &c. &c.

1 *ft.* 4 *in.* by 2 *ft.* 1 *in.*—P.

Collection of M. Vander Pot, *Rott.* 1808. . 3025 *flo.* 272*l.*

139. A Landscape, exhibiting a wild and rocky scene, interspersed with bushes and brambles. Amongst the figures which animate the scene, are a woman on an ass, driving two cows; another ass laden with panniers, and a goat, are on before; and on the left of this group is a shepherd at a spring, drinking water out of the brim of his hat; a peasant with cattle is approaching, and a village is seen in the distance. The effect is that of a summer's evening.

1 *ft.* 1½ *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. St. Martin,	1806.	1110 *fs.*	44*l.*
——— M. La Perrier,	1817.	3210 *fs.*	128*l.*

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140. A Landscape. On the left is a woman on her knees, apparently about to milk a goat; other cattle are near her, and to the right are a shepherd and his dog in the middle of his flock, and an old peasant examining the fleece of one of the sheep.

9 *in.* by 11½ *in.*

Collection of M. Vander Pot,	1808.	1160 *flo.*	104*l.*

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141. A Stag Hunt. The composition, on the left, consists of a gentleman on a prancing horse, accompanied by a lady, also mounted, and followed by a huntsman on foot blowing a horn, with several dogs in pursuit of a stag and a fawn. In the centre, and close to the front, is an attendant holding a struggling dog, and near him lie two weary hounds. In the distance is seen a gentleman riding full gallop after the hounds, towards a copse of wood. Engraved by Dankerts.

1 *ft.* 1 *in.* by 1 *ft.* 7 *in.*—P.

Collection anonymous,	*Paris*, 1809.	2410 *fs.*	96*l.*

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142. Soldiers with Baggage Waggons. The foreground of the landscape is beautifully varied with wild plants and flowers, growing in a marshy soil near a pond, amidst fragments of sculpture, and the ruins of an ancient monument.

On the right are two large trees, overhanging a steep road, which leads to some old buildings on the left; and in another part of the piece are some soldiers convoying their baggage, preceded by two trumpeters, blowing their instruments, in order to give notice of the approach of an enemy that is seen on the heights to the right.

3 *ft.* 1 *in.* by 4 *ft.* 2 *in.*—C.

Collection of M. Sabatier, . . . 1809. . 5000 *fs.* 200*l.*

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143. The Alpine Pass. The view represents a bold mountainous scene, divided in the centre by a lofty rock, at the side of which grows a clump of firs. A deep chasm intersects the country on the right, the water from which flows along the front ground, forming a deep ford, through which a herdsman is leading a cow by a cord, as a guide for five others to follow. A woman on a laden mule, and two men, are on the farther bank of the water, and beyond these is a peasant on a mule, driving two cows towards the front. A road on the left of the rock leads to a rustic bridge, where the eye looks over a great extent of country; and on the right of the rock is a road of difficult ascent.

2 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—P.

Both the execution and classic taste displayed in this work of art, entitle it to the admiration of the connoisseur.

Collection of M. Sabatier, . . . 1809. . 3400 *fs.* 136*l.*

——— M. Villiers, . *Paris*, 1812. . 6000 *fs.* 240*l.*

Now in the collection of J. B. Owen, Esq. Valued at 350 *gs.*

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144. A Grand Mountainous Scene, composed on the right, of masses of rocks, at the base of which flows a rapid stream towards the front, and clusters of trees adorn their summits. The foreground offers a broken and undulated site, where two women are seen collecting wood: one of them, standing erect, appears to be giving orders to the other, who is stooping to lift a log of wood; a herdsman, seated on the ground, an

ass, laden with wood, and two cows, are near them. The distance terminates with mountains. A fine autumnal evening adds to the beauty of the scene. A work of the highest excellence.

4 *ft.* 7½ *in.* by 5 *ft.* 9 *in.*—C.

Collection of M. Grand Pré, . . 1809. . 30,000 *fs.* 1200*l.*
——— Alexis De la Hante, Esq. . . . . 850 *gs.*
——— E. Holland, Esq., 1830. (Mr. Christie, bt. in) 750 *gs.*
In the same collection, . . . 1831. (by Mr. Squibb) 350 *gs.*

In the former sale, 1830, there was a *bonâ fide* bidding of 650 *gs.*, and in the latter sale there was an impression on the minds of the trade that the picture would be reserved at a high price; add to this, a general depression in the value of pictures, occasioned by political affairs at the period, tended to diminish the ardour of buyers.

Now in the collection of —— Gosling, Esq.

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145. A Landscape, representing a richly-wooded country. A woman riding on an ass, and followed by another, are passing along a road, formed in a rocky pass; one of them appears to be speaking to a person wrapped up in a large mantle. On the opposite side rises a rock, from the side of which gushes a cascade, which falls into a river, over which is a bridge of boards, with a traveller on it. This picturesque site terminates with the view of a distant river and rocks, surmounted with ruins.

2 *ft.* by 1 *ft.* 5 *in.*—P.

Collection of M. Sabatier, . . . 1809. . 1350 *fs.* 54*l.*

Again, with the entire collection of Prince Talleyrand in 1817; bought for Messrs. Gray and Allnutt.

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146. The Ferry Boat. A landscape, traversed through its whole extent by a river. In the foreground are cattle and figures, consisting of a woman on a mule, whose attention is directed to a man beating his kicking beast; near these are two cows, three sheep, a goat, and an ass laden with panniers: on the opposite side is a passage boat, full of cattle and figures. The distance terminates with hills; upon the summit of the

nearest are a castle and other buildings. Engraved in the Musée Français, by Daudet.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*

Valued by the Experts du Musée, 1816. . 20,000 *fs.* 800*l.*
Now in the Louvre.

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147. A Road at the side of a Knoll, clothed with trees and underwood. In the foreground is a woman milking a goat, and beyond her is another, who appears to have just ceased milking a cow, and turned to speak to the former; five sheep and a lamb are distributed around them, and a herdsman is reposing on a bank at the side. Engraved in the Musée Français, by Geissler.

2 *ft.* by 1 *ft.* 10 *in.*

Valued by the Experts du Musée, 1816. . 8000 *fs.* 320*l.*
Now in the Louvre.

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148. A Landscape exhibiting an open view, diversified with hills, a cluster of trees of light foliage on the right, and a clump of bushes on the opposite side. In the centre of the foreground are a Turk and a female sitting together, and a young woman, wearing a scarlet skirt, standing before them: nearer the spectator are two boys, playing with a dog. A number of sheep, several cows, goats, and kids, enliven the scene, and two herdsmen and two women appear to attend them. A clear and beautiful production. Signed, and dated 1664.

5 *ft.* 8 *in.* by 4 *ft.* 6 *in.*—C.

Valued by the Experts du Musée, 1816. . 4000 *fs.* 160*l.*
Now in the Louvre.

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149. A View of a Fertile Valley, bounded by lofty Alpine mountains, and divided diagonally by a river, and a winding road, at the side of which is a large clump of trees upon a knoll. On the road in front are a peasant, and a woman, with a basket of linen on her head, driving four cows, a sheep, and

a goat; and at some distance off are a horse and cart, and several sheep. Some buildings, a windmill, and a church, are seen on the opposite side. A picture of the highest excellence and beauty. Engraved in the Musée Français.

2 *ft.* by 3 *ft.* 6 *in.*—C. (*about.*)

Valued by the Experts du Musée, 1816. . 12,000 *fs.* 480*l.*
Now in the Louvre.

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150. A Landscape, composed of broken hills. On the left is a cluster of bushy trees, in front of which is a herdsman leaning on a stick, conversing with a traveller sitting on the ground; near them are three cows and a dog. A stream extends along the foreground, in which are a red cow, a white cow, and a goat; a third cow stands on the bank drinking, and near it is a woman, wearing a blue skirt, seated with her feet in the water; a dog is at her side, and a basket of linen behind her. This picture, although tending to brown, is of fine quality.

1 *ft.* 8 *in.* by 2 *ft.*—P. (*about.*)

Valued by the Experts du Musée, 1816. . 7000 *fs.* 280*l.*
Now in the Louvre.

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151. View of the arched Ruins of Roman Baths, with a stream of water flowing at their base, along the foreground of the picture. A woman on horseback appears to have halted in the stream to speak to a herdsman, who is passing the ford with a cow and a goat: on the left is a traveller reposing, and nearer the front is a youth with a basket under his arm, playing with a dog. An ass laden with panniers, preceded by a man on horseback, are passing under an arch on the farther side of the water, &c. Engraved in the Musée Français, by Laurent.

1 *ft.* 11½ *in.* by 2 *ft.* 3 *in.*—C.

Now in the Louvre. Worth 250 *gs.*

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152. A Landscape, intersected by a river, and adorned with clusters of trees. Two herdsmen and a woman, accompanied

by a dog, are near a cow and two sheep, the former of which is lying down.

11½ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Smeth Van Alpen, *Amst.* 1810. 800 *flo.* 72*l.*

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153. A Landscape, with cattle feeding upon a little hill in front, and two peasants, one of whom is watching them, the other milking a goat.

11½ *in.* by 1 *ft.* 2½ *in.*—C.

Collection of M. Smeth Van Alpen, *Amst.* 1810. 1000 *flo.* 90*l.*

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154. A Landscape, with a river, in which cattle are watering. On the foreground is a man on a bay horse, followed by a dog, driving an ox.

1 *ft.* 2 *in.* by 1 *ft.* 8½ *in.*—P.

Collection of M. Smeth Van Alpen, *Amst.* 1810. 2500 *flo.* 225*l.*

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155. A Landscape, exhibiting a mountainous scene. On the foreground are three travellers, one of whom is mounted on a mule, another is on foot by his side, and the third is seated on the ground, with a pack at his back, and a dog near him. Some cattle and figures are seen in a pass on the left. Engraved in the small Le Brun collection.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

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156. A Landscape, with cattle and figures. The view is composed on the left of masses of rock, intermixed with trees and bushes; and the opposite side varied with trees, hills, and a river, which meanders through the country to the front, where several groups of figures and cattle are admirably distributed, amongst which may be noticed a peasant on an ass, in conversation with a woman carrying a basket of linen on her head. In advance of these are groups of cattle and figures, at various distances on the road.

3 *ft.* 2 *in.* by 4 *ft.* 11 *in.*—C.

Collection of M. Grand Pré, . . 1809. . 7901 *fs.* 316*l.*

157. A Battle of Cavalry. The view presents on the right some lofty rocks, adjoining which is the ruin of an arch; two other fragments of arches are seen in a river, and on its banks. A large body of cavalry, in close conflict, occupy the right foreground; others are galloping towards a river on the left, which a detachment is crossing, and landing on the farther side; and in the middle distance is seen a numerous force of cavalry, hotly engaged. An excellent production. Engraved by Avril, entitled *Passage du Rhin.*

1 *ft.* 9½ *in.* by 2 *ft.* 7 *in.*—C. (*about.*)

Collection of M. Le Baron Holbeck, 1787. . 4330 *fs.* 173*l.*

——— M. Goll de Frankenstein, *Amst.* (bought by M. Nieuwenhuys) . . . . . 2820 *flo.* and 7½ 254*l.*

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158. The Sibyl's Temple. This classic edifice is seen amidst bushes, on a rocky elevation, on the right; and the surrounding country exhibits a wide expanse of hill and dale, adorned with a few clumps of trees, and bounded by mountains. The hazy appearance of daybreak lends a solemn grandeur to the scene, the gloom and stillness of which is admirably broken by the introduction of peasants driving their cattle to water, milking their goats, &c. Of these may be noticed, on the left, two young women, one of whom has a bundle of linen under her arm, and the other, bending on her knee in front, appears to have just milked a goat, and is offering the milk in a bowl to a feeble kid, lying by her side; two cows, two sheep, and two other goats, are also in this group. On the opposite side is a herdsman, watering two cows and two sheep. This picture was painted in the artist's most accomplished period, and abounds with that refined taste which distinguish most of his works.—*See also No.* 178.

1 *ft.* 9 *in.* by 2 *ft.* ½ *in.*—C.

Collection of M. Lindert de Neuville, 1765. . 2105 *flo.* 189*l.*

——— Charles Offley, Esq. 1809. . . . . 145 *gs.*

Now in the possession of Mr. Artis.

159. A Romantic Landscape, with cattle and figures.
Collection of William Champion, Esq., 1810. . . . . 260 *gs.*

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160. A Rocky Landscape, with pine trees and a cascade. On the right is a pass through a vale.
Collection of Sir P. Stephens, Bart. 1810. . . . . 70 *gs.*

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161. A Subject taken from the 12th chapter of Revelations, representing a woman flying from the seven-headed dragon, and the new-born Infant carried to heaven by a group of angels.

3 *ft.* 4 *in.* by 2 *ft.* 4 *in.*—C. (*about.*)

In a sale at Mr. Christie's, . . . 1807. . . . . 190 *gs.*
Collection of Mr. Hill, ... 1811. . . . . 95*l.*
Now in the collection of Michael Zachary, Esq.

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162. Herdsmen with Cattle. A landscape, representing a richly diversified country. On the right is seen a pile of ruins on the top of a chain of rocks, from the sides of which streams of water are falling in cascades, amongst bushes and rocks. The foreground is adorned with clusters of trees, and animated with herdsmen, followed by a dog, driving two cows, an ass, and a goat.

3 *ft.* by 2 *ft.* 6 *in.*—P.

Collection of M. Sereville, . . . 1811. . 2351 *fs.* 94*l.*

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163. The Land Storm. The view represents a hilly country, with buildings, partly concealed by trees, occupying the summit of a hill in the second distance. Upon a road near the front are horsemen in full gallop, and persons on foot, endeavouring to escape from a storm of rain and gusts of wind, which appear to prevail. Painted in a free style.

1 *ft.* 6½ *in.* by 2 *ft.*—P.

Collection of John Trumbull, Esq. 1812. (bought in) 250 *gs.*
——— at Mr. Stanley's, . . 1824. . . . . 201 *gs.*
——— of Michael Zachary, Esq., 1828. . . . . 205 *gs.*

164. The Ploughman. A landscape with ruins; in front of which, and on the foreground, is a man in a red jacket, guiding a plough, which is drawn by two horses, one white and the other brown; near him are a woman with an ass, a dog, and a goat; and beyond these are two cows, drinking, &c.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—C.

Collection of M. Villiers, . . . 1812. . 3501 *fs.* 140*l.*

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165. The Lobster Catchers. The view represents an inlet of the sea, bounded in the distance by high square-shaped cliffs. On the margin of the stream in front, are four men dredging for lobsters or crawfish, and one of them holds up a fish he has taken: two men and a woman, apparently belonging to the same party, are on a little hillock to the right. Close under the distant rocks are two vessels. The appearance of a sultry morning sheds a golden hue over the scene, and gives an indescribable charm to this exquisite production.

1 *ft.* $\frac{1}{4}$ *in.* by 1 *ft.* $3\frac{3}{4}$ *in.*—P.

Collection of M. Nogaret, . . . 1780. . 1232 49*l.*

——— M. Solirene, . . . 1812. . 2330 *fs.* 93*l.*

——— Prince Talleyrand, . 1817; bought by Mr. Buchanan, with the whole of the Prince's Dutch and Flemish pictures, and sold to the Count Pourtales, from whom it passed into the Writer's possession, and wass old by him to Alexander Baring, Esq., for . . . . . 250 *gs.*

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166. A Landscape, seen under the effect of sunrise.

Sale of Mr. Jones, at Mr. Phillips's, 1812. . . . . 710 *gs.*

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167. A Landscape, with figures crossing a river.

Collection of Willett Willett, Esq., 1813. . . . . 251 *gs.*

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168. Peasants with Cattle passing a Ford. The view exhibits an Italian scene, with the ruins of a castle or convent

near which is a woman, dressed in a blue bodice and a yellow skirt, riding on a cow; she is accompanied by a peasant, enveloped in a mantle, who is preceded by a dog; behind them are a dark-coloured cow, and a sheep, and close to another portion of the ruin on the right, are a laden ass, a goat, and a sheep. A traveller is seen in the distance. A fine clear day.

1 *ft.* 8 *in.* by 1 *ft.* 4½ *in.*—P.

Collection of M. Muilman, *Amst.* 1813. . 1110 *flo.* 100*l.*
Now in the collection of M. Mogge Muilman, Amsterdam.

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169. The Country Farrier. The view represents a picturesque scene, composed of an old brick arch abutting against some lofty rocks, adjacent to a high road; here a country farrier has established his shop, and is seen, bending on one knee, examining the hind foot of an ass, which a boy holds up. The beast is mounted by a woman in a blue dress, who holds an inverted glass in her hand, and appears at the same time to be conversing with a peasant. A young woman, and an ass, laden with panniers, containing two calves, a child playing with a dog, a goat, and another dog, complete the composition of this excellent picture. Engraved by Leveau, entitled *Le Maréchal de Campagne.*

2 *ft.* 4 *in.* by 2 *ft.*—C.

Collection of Le President Tugny and Crozat, 1751. 1050 *fs.* 42*l.*
——— Hart Davies, Esq. 1814. . . . . 130 *gs.*

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170. A Landscape. On the right is a lofty hill, with jutting rocks, from the summit of which descends a waterfall and at the foot of it is a road, leading into the distant country, along which peasants are passing with cattle. The view is also distinguished by a pile of ruins occupying the summit of a hill, in the middle distance. Two trees, some fragments of rock, blended with brambles and wild herbage, give picturesque beauty to the foreground.

Collection of Hart Davies, Esq. 1814. . . . . 118 *gs.*

171. Seven Studies of a Gray Horse's Head, disposed in as many various positions. This is an admirable example of the dexterous skill and imitative powers of the artist.

1 *ft.* ¾. *in.* by 1 *ft.* 7½ *in.*—C.

Now in the possession of Messrs. Woodburn.

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172. A Convoy of Baggage Waggons attacked by a corps of cavalry in a mountainous pass. The principal group consists of a body of cavalry, hotly engaged with their antagonists; both horses and men lie dead around them. A little remote from these is a confused number, attacking a party near a waggon; again below them, on the right, are other bodies of troops in conflict. The scene exhibits a bold rocky pass, of dangerous and difficult ascent.

3 *ft.* by 3 *ft.* 4 *in.*—C.

Collection of the Baroness Thoms, *Leyden*, 1816. 7010 *flo.* 631*l.*

Now in the Musée at the Hague.

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173. A Man and a Woman fording a Stream. The view offers, on the left, a pile of lofty rocks of a perpendicular form. crowned with bushes, and having a shallow stream flowing at their base, through which are passing a herdsman, and a woman, with oxen, and among them is a white one of singular beauty. On the opposite side are a peasant on horseback, in conversation with another on foot, and a boy with a basket under his arm, encouraging a dog to bark at an ox. Beyond this group, the eye looks over a barren moor, bounded by mountains. This is a specimen of the choicest quality.

1 *ft.* 4 *in.* by 1 *ft.* 9½ *in.*—P.

Collection of the Baroness Thoms, *Leyden*, 1816. 3235 *flo.* 292*l.*

It subsequently passed, at a large price, into the collection of M. Eynard, and was lastly bought by the Writer at Paris.

Now in the collection of Lord Wharncliffe.

174. The Ford. A landscape, intersected by a river, on the bank of which is a herdsman, with a stick in his hand, accompanied by a dog, driving two goats, three cows, a red ox, and a sheep, through a ford of the stream, on the farther side of which is another herdsman, with his dog, four oxen, and a goat.

1 *ft.* 2 *in.* by 1 *ft.* 8½ *in.*—P.

Collection of M. La Perrier, . . 1817 (bought by Mr. White) 9510 *fs.* 380*l.*

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175. Hawking Party. A lady and a gentleman on horseback, accompanied by attendants on foot. The former have screened themselves near a hedge, while one of the party spreads the nets in a neighbouring field. A huntsman is reposing at the side, and a cavalier is riding up full gallop in the distance.

11 *in.* by 1 *ft.* 4 *in.*—P.

Collection of Chevalier Francotti, 1816. . . 670 *fs.* 27*l.*

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176. Peasants with Cattle passing a Subterraneous Way. A view of a passage under some rocks, through which a shepherd on a mule is driving before him a laden ass, three oxen, and two sheep; towards the left is a traveller, with a wallet under his arm, followed by his dog; and in the middle distance is a woman, with a bundle on her head, and a dog. The view is bounded by lofty rocks. The rays of the setting sun give an additional charm to the scene.

1 *ft.* 3½ *in.* by 1 *ft.* 6½ *in.*—P.

Collection of M. La Perrier, . . 1817. . 3500 *fs.* 140*l.*

——— M. Nieuwenhuys, . 1833. . . . . 176 *gs.*

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177. A Grand Romantic Landscape, representing a view of some mountains, and an old castle, at the confluence of two cascades. The foreground is animated by peasants and cattle.

3 *ft.* by 2 *ft.* 10 *in.*

Collection of S. T. Tuffin, Esq. . 1818. . . . . 105 *gs.*

178. A Landscape, with the remains of a temple on an eminence, and a river, on the foreground of which are peasants watering cattle; and near them is a girl milking a goat. Evening.—*See also No.* 158.

1 *ft.* 11 *in.* by 2 *ft.* 1 *in.*—C.

Collection of Benjamin West, Esq., P.R.A. 1820. . . 145 *gs.*

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179. A View in Italy, representing a mountainous scene, with a round tower upon the summit of some rocks. On the foreground are a woman, mounted on a mule, accompanied by two peasants on foot, with cattle. The appearance indicates the close of a fine summer's day.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Brentano, *Amst.* 1822. . 820 *flo.* 73*l.*
In a sale in Paris, ... 1825. . 2000 *fs.* 80*l.*

A picture corresponding with the preceding is now in the collection of the Count Perigaux Lafitte.

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180. A Landscape, represented under the agreeable aspect of a fine evening. Part of the ruins of some noble edifice, with two archways through it, is on the left. The cattle and figures which animate the foreground, consist chiefly of a herdsman guarding three cows, one of which is lying down, a woman standing in a pool of water wringing linen, a basketful of which is placed behind her; a dog by her side, and a goat in front of her. An ass and a cow are close to the ruin on the right, and a cow and a sheep are on the opposite side. This is a delightful specimen of the artist's talent.

1 *ft.* 2¼ *in.* by 1 *ft.* 4¼ *in.*—P.

Purchased by Mr. Emmerson, in the Dijonval Collection, and sold to John Lucy, Esq., in 1823, for 350 *gs.*; from whom it passed, at the same price, into the collection of Alexander Baring, Esq.

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181. A Landscape, with the ruins of an arch abutting against two piers, and a cluster of bushes growing on its summit; near this part are a woman suckling a child, and a

man standing by her. Along the foreground are distributed two cows, four sheep, an ass, and two goats. This is a pleasing example of the master.

1 *ft.* 4 *in.* by 2 *ft.* 1 *in.*—P.

Now in the collection of Peter Rainier, Esq.

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182. The Washerwoman. A mountainous view. On the foreground are two women, one of whom is stooping to wash linen in a pool, at which two cows are drinking; behind them are three sheep and a goat. A building is seen on a distant hill.

1 *ft.* by 10 *in.*—P.

Now in the collection of Peter Rainier, Esq.

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183. A Mountainous Landscape, with a large red building on the left; near which stands a herdsman with his dog. A stream of water extends along the foreground, and, winding round the base of a hill, is lost in the distance. On the right, and close to the front, are a woman on an ass, a peasant on foot, a burthened mule, a red and white cow, a sheep, a goat, and a dog; these are all fording the stream. A cottage, and a round-shaped hill, are seen in the distance.

1 *ft.* 2½ *in.* by 1 *ft.* 7¼ *in.*—P.

Now in the collection of M. Schamps, Ghent, . . . 150 *gs.*

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184. A View on a River, crossed on the right by a bridge, abutting against a lofty rock, on which are a large round tower, and other buildings. Close to the front of the picture are a man, sitting sideways on a black horse, and a man on foot by his side; they are followed by two dogs, and are driving a white and a red cow. Three more cows, and two sheep, are near the bridge; and a man with two mules is passing under it.

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—P.

Now in the collection of M. Francken, Flanders.

185. The Passage Boat. The view exhibits a country divided by a river, on the farther side of which are the ruins of a castle, partly concealed by trees. On the foreground are peasants, assembled with their cattle to enter a passage boat, which is already laden with beast, and amongst which is a woman on horseback.

2 *ft.* 4 *in.* by 4 *ft.*—P.

This once excellent picture has been so seriously injured by cleaning, that it is of little comparative value.

Now in the collection of the Duke of Devonshire, Chiswick.

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186. A Mountainous View, divided by a river. Among several peasants with cattle, on the foreground, are a woman on an ass, with a man on foot by her side, and two laden asses near them. In the centre, and close to the front, is a gentleman, dressed in scarlet, mounted on a gray horse, accompanied by another riding a dun-colour steed; behind them are two peasants with cattle. In the middle distance are seen boats on a river. The sun has sank below the hills, and the shades of evening prevail.

2 *ft.* by 3 *ft.* 7 *in.*—P.

Now in the collection of the Duke of Devonshire.

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187. A Landscape, representing a mountainous country under the aspect of sunset. On the left and front are a man on an ass, another on foot, with a stick in his hand, and near them a white cow; they are receding from the spectator, and winding round the foot of a mountain: beyond them are a laden mule and several cows. A river flows at some distance off on the left. Engraved by J. F. Douthemere.

1 *ft.* 5 *in.* by 1 *ft.* 9 *in.*—C.

Now in the collection of the Duke of Devonshire.

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188. A Grand Mountainous View, in which are introduced a number of peasants and cattle; among them is a group near the opening of a cave, consisting chiefly of a man on horseback,

conversing with another, while a third is busy with two cart horses. In the centre of the foreground is a woman with a pail, and another occupied milking; and on the brink of a pit above, is a peasant girl in conversation with a man.

3 *ft.* 4 *in.* by 3 *ft.* 3 *in.*—C.

Collection of B. West, Esq., P.R.A. 1820. (bought in) 450 *gs.*

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189. A View taken from the Summit of a Mountain, looking over an extensive valley, through which winds the Lake of Celano, towards the Apennines, whose lofty sides are obscured by clouds. The vast expanse of country presented to the eye is finely diversified by rivers, woods, and buildings, exhibited under the appearance of a misty morning. A number of peasants, with a herd of cattle, are approaching the summit of a hill in front; among these, and nearest to the spectator, is a man in a sheep-skin jacket, accompanied by a woman mounted on an ass.

1 *ft.* 4½ *in.* by 2 *ft.* 1 *in.*—C.

This very excellent and classical picture was formerly in the choice collection of Joseph Barchard, Esq., and was subsequently sold in the collection of John Webb, Esq., in 1829, for the sum of 92 *gs.*

Now in the collection of the Right Honourable Lord Northwick.

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190. The Subterraneous Pass. The view represents a rocky cavern, with a road under a natural arch to the distant country. In this retreat is a traveller's *restorato*, the landlady of which stands by the side of a traveller, who is mounted on a mule with his back to the spectator, drinking a glass of liquor; an ox and two goats are near them, also an ass and two sheep; and considerably within the cave are seen three travellers at a table regaling; at the extremity of the passage is a herdsman driving a cow, a goat, and a sheep. Engraved by Dankerts.

1 *ft.* 1½ *in.* by 1 *ft.* 6½ *in.*—P.

Collection of M. de St. Victor, *Paris*, 1822. . 3810 *fs.* 152*l.*

——— M. Verbrugge, *Hague*, 1831. . 765 *flo.* 72*l.*

191. Peasants watering Cattle at a Fountain. This superb picture represents a view in Italy, with a pile of noble ruins at the side, which extend to a considerable distance, and terminate in an archway over the high road. The greater part of the foreground is occupied by peasants, accompanied by dogs, halting with a herd of cows, and several sheep, to refresh at a fountain (an ancient structure adjacent to the ruins at the side); the thirsty beasts appear to inhale with eagerness the cooling draught, which a dusty road and a sultry summer's day had rendered needful. This precious work of Berghem is distinguished for the clearness and brilliancy of its tones, as well as for the beauty and spirit of its execution.

1 *ft.* 10 *in.* by 2 *ft.* ½ *in.*—P.

Collection of M. Vander Pals, *Rott.* 1824. . 7900 *flo.* 747*l.*
Now in the collection of the Lord Charles Townshend.

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192. A Landscape, on the foreground of which are introduced a group of cows, sheep, and goats, with peasants milking at the foot of a mountain.

Collection at Mr. Christie's, . . 1824. . . . . 205*l.*

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193. The Rush Gatherers. The view exhibits a grand mountainous country, of a wild Alpine character. On the left of the foreground are a peasant on a white horse, and a man in a sheep-skin jacket on foot by his side, with their backs to the spectator; two dogs follow, and three cows precede them; they appear to be advancing towards a rustic bridge, over which three cows are passing; the road here leads behind a clump of lofty oak and other trees, and is again continued over a rude bridge, composed of stems and branches of trees, and from thence winds up the steep acclivity of a mountain on the right. On each side of the view appears a stream, gurgling among rocks to the front ground, where it flows in shallow eddies on the right. In this part are seen two men and two women, busied gathering and binding rushes; and

near one of the latter lies a weary boy. The sun has long since descended below the hills, and the soft twilight of evening prevails, adding greatly to the solemn beauty of the scene. This is painted in the artist's finest time, and is in truth a splendid example of art.

3 *ft.* 4 *in.* by 4 *ft.* 6 *in.*—C.

Collection of M. Lapeyrière, . . 1825. . 11,399 *fs.* 456*l.*

Imported to England in 1830, and sold by Mr. O'Niel to Edward Lloyd, Esq.; in whose collection at Manchester it now is.

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194. A Landscape, with lofty craggy rocks on the left. The middle of the foreground is occupied by a group of cattle and figures, composed of a woman on an ass, with a faggot before her; another female on foot, with a child in her arms, and a boy at her side; and a man driving two cows, a calf, and a goat, &c. The effect of a brilliant sunset pervades the scene. This is a delightful example of the master.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—P.

Collection of the Duke of Bedford, 1827. 260 *gs.*

——— John Ewer, Esq. . . 1832. . . . . 205 *gs.*

Exhibited in the British Gallery in 1818.

Now in the collection of James Barker, Esq.

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195. A Halt of Sportsmen and Travellers near some noble Ruins. Amongst them may be observed a farrier shoeing a mule, and a man drinking off a jug of liquor: a white horse, together with a goat and a sheep, are mingled with the group. A large archway extends across the picture, under which is seen the distant country.

2 *ft.* 1 *in.* by 2 *ft.* 7 *in.*—C.

Collection of Michael Zachary, Esq. 1828. . . . . 355 *gs.*

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196. A Woman Milking a Cow. The composition of this clever little picture consists of a meadow, with a hovel at the side, and the principal object is a woman milking a red cow,

and at the same time conversing with a peasant, who stands on the farther side of the animal; two cows lying down are on the left, and a sheep is also reposing near the hovel.

10¾ *in.* by 1 *ft.* ¾ *in.*—P.

Collection of Mrs. Manners. . . 1827. . . . . 53 *gs.*

Now in the collection of Joseph Marsland, Esq., Manchester.

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197. A Landscape, offering a hilly site. The scene is rendered interesting by the introduction of several peasants with cattle approaching the front, amongst which is represented Tobias returning with a fish, under the guidance of the angel.

1 *ft.* 11 *in.* by 2 *ft.* 4 *in.*—P. (*about.*)

Now in the collection of M. Wilmens, Franckfort, 1830.

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198. Peasants Dancing to the Music of a Tambourine and Pipe. A landscape, representing a bold and richly varied country, of vast extent. A lofty rugged hill, the sloping side of which is adorned with trees, rises on the right, and a road passes over its summit, and under some cliffs; another road from the front winds round its base into a valley, which is watered by a river. The land again rises into a mountain, on the summit of which is a castle; and the irregular and broken declivities of its sides are richly clothed with trees, and interspersed with cottages. On the right of a verdant meadow, forming the foreground of the picture, are two females and a man, dancing to the sound of a tambourine, played by one of the former; a third female is seated near them; and on the side of the adjacent hill are five of their companions, one of whom is playing on a pipe, and another on a hurdy-gurdy. Two cows, several sheep, and a goat, are tranquilly reposing around them. Dated 1656. Engraved by Middiman; and in Tresham's British Gallery, by Scott.

4 *ft.* 8 *in.* by 7 *ft.*—C.

Formerly in the Agar Collection.

Now in the collection of the Marquis of Westminster.

It is stated, in Mr. Young's catalogue of the Grosvenor Gallery, that the above picture was in the collection of M. Julienne, M. de Gagnat, and Blondel de Gagny; and that it was purchased in a public sale of the latter collection at the price of 1200*l.*; but the Writer has not been able to find it in any of the above-mentioned catalogues.

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199. A Landscape, with a group of cattle and figures on the left foreground; the nearest object is a fine red cow, seen in a profile view; beyond which is a woman upon a mule, in a blue dress. A stream of water extends along the middle of the scene. This is a beautiful example of the master.

11 *in.* by 1 *ft.* 4 *in.*—P. (*about.*)

Now in the collection of Count Perigaux Lafitte.

Valued at 9000 *fs.* 360*l.*

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200. The Interior of a Barn, with a party of peasants drinking and carousing; amongst them is a couple dancing to the music of a fiddle and hurdy-gurdy. Painted *en grisaille,* in imitation of A. Ostade, expressly for his friend Visscher, by whom it was engraved, and also by Mercier.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—P.

Collection of Lord Gwydyr, 1829. (bought by the Writer) 35 *gs.*

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201. A View on a Canal in Winter, with a cottage and several bare trees on its banks. In front are a man and a woman, lading a sledge with wood; and at a little distance from them is a man sitting on the edge of a boat, fastening on his skates.

11 *in.* by 1 *ft.* 3½ *in.*

Engraved by T. Major, and also by Jorma, from a picture then in the collection of Lord Viscount Middleton, 1755.

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202. A View over a Barren Rocky Landscape. On the foreground are a woman on an ass, and another on foot by her side; the foal of her beast, and a man driving three cows, complete the group. The view is bounded on the right by a

hill, on whose summit rise masses of rocks. The effect is that of the evening of a fine day. Painted in the artist's most esteemed manner. Engraved by Aliamet.

9½ *in.* by 1 *ft.*—P.

Now in the Bridgewater Collection, Lord Francis Egerton.

Worth 300 *gs.*

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203. A Landscape and Cattle, &c. On the foreground is a woman milking a white cow, while another cow is lying down near her; on the opposite side are a sheep, two goats, a lamb, and two kids; and near them is a bowl of milk placed on the ground. Engraved by Laurent, entitled *L'Occupation de la Bergère.*

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204. Peasants going to Market. A view over an open country, of a broken and varied surface, with a fertile valley on the left. On the right of the foreground is seen approaching, a woman riding a cow, with poultry baskets suspended on each side of the animal; she is accompanied by a man on foot, and preceded by a laden ass, three sheep, and a goat; and on the declivity of a hill, at some distance off, are other peasants and cattle, traversing the country towards a river, with a round tower on its farthest bank; beyond which the view terminates with lofty hills. A fine evening effect prevails. Engraved by Le Bas, entitled *Le Soir.*

2 *ft.* by 2 *ft.* 10 *in.*—C. (*about.*)

Collection of William Smith, Esq. 1823; bought privately, by the Chevalier M. Bonnemaison, for . . . . . 300*l.*

Now in the collection of the late Duc de Berri.

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205. A View over a Wild and Dreary Country; on the foreground of which are a woman milking a goat, a dog and a sheep lying near her, and an ass standing on the farther side of the goat; the trunk of an old tree and some brambles are at the extremity of the foreground. Engraved by Visscher.

206. A Mountainous Landscape, with a lofty rugged hill on the right, at the side of which are a woman and child (nearly naked), lying asleep, and another woman seated near them, with her back to the spectator; a cow and six goats are browsing around them. Engraved by Visscher.

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207. Watering Cattle. A landscape, with a pond in front, in which a traveller is watering his horse, and a herdsman, three cows. The stream is traversed by a rustic bridge, over which a man, followed by a dog, is passing. Engraved by Dankerts, and also by Née, entitled *L'Abreuvoir.*

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208. The Craw-fish Catchers by Moonlight. A hilly landscape, represented under the appearance of moonlight. On the foreground are two men in a stream, with blazing reeds in their hands, catching craw-fish; a third, with a bundle of reeds at his back, is on the bank, talking to a man and a woman on horseback; and close to the front stands an ass, laden with panniers. Engraved by Dankerts, and also by Née.

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209. A Woody Landscape, on the foreground of which is seated a woman, with a basket on her arm; her attention is directed towards a herdsman standing near a cow; three sheep are reposing on one side of them, and a cow on the other. Engraved by White.

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210. The Gipsy Fortune-Teller. Amongst a great variety of persons distributed along the front ground is an elegant young lady, having her fortune told by a gipsy woman, with a child at her back; nearer the side and front are three men, seated on the ground. A high hill, surmounted by buildings, extends along the middle distance, and near its termination rises a lofty beacon-tower. Engraved by P. Laurent, entitled *La Bohémienne.*

211. A Woman, with a laden Ass, Cows, and Sheep, passing a Ford. A landscape, with a large pile of ruins on the right, and a shallow stream flowing round their base, through which a woman, with a laden ass, two cows, four sheep, a goat, and a dog, are passing. Engraved by Pelletier, entitled *La Masure.*

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212. *Vue près du Golfe de Tarente.* Some lofty hills cover the right, and a river spreads over the middle distance, and flows round their base, under two bridges of planks, to the front ground. On the opposite side are a man and a woman, reposing on the ground; and beyond them is a man on a mule, driving another laden with panniers: near them are three cows. Engraved by Aliamet, under the above title.

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213. A Peasant Piping and a Woman Dancing. A landscape, with a fragment of a column on a pedestal, surrounded by some stone work, on which a peasant is seated, playing a pipe; nearer the front is a female dancing, and playing a tambourine. A cow and two sheep reposing, and an ass standing, are at the side; and close to the column are a man and a woman struggling together. Engraved by Coulet, entitled *Rendezvous à la Colonne.*

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214. The Weary Peasant. A landscape, with a peasant reposing in the foreground, and two horses standing near him; a man watering two cows, and a goat, are at a little distance to the right. Engraved by T. Major, 1774, entitled Evening.

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215. The Companion. Morning. On the foreground of a landscape, is a peasant in a sheep-skin jacket, mounted on a gray horse, with his back to the spectator, to whom a female, who stands by his side, appears to be speaking; on the other side of him are four sheep. Engraved by T. Major.

216. Peasants Reposing. In front of a lofty crag, which occupies two-thirds of the picture, are a man unlading a gray horse, and a boy with a stick in his hand standing behind him; a woman with a distaff, and a man in a sheep-skin jacket, are seated on a bank at the side; and near them are several sheep and a goat. A cow, lying down, is seen on the opposite side. Engraved by Visscher.

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217. A View of a Pass between lofty Rocks. Upon the road in front is a boy with a stick on his shoulder, driving before him two cows, two sheep, and a goat. A man, driving a laden mule before him, is approaching. Engraved by Suyderhoef.

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218. A Rocky Landscape, with a shallow brook flowing over its foreground, through which a female, lifting her coats, is passing, followed by a man on horseback, playing a pipe, and a white cow; another cow is on the farther side of the woman, and a goat and a dog are in advance. Engraved by De Ghendt, entitled *Les Plaisirs du Village.*

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219. A Landscape, exhibiting a mountainous scene, with numerous cattle, consisting of cows, sheep, and goats, distributed over the foreground: among them, and about the centre, may be observed a woman on her knees, milking a goat, and a man lying on the ground near her; a lofty rock, with a cave under it, and two asses at its entrance, is on the right. A river, traversing the middle, flows round the base of a high cliff, the summit of which is crowned with various buildings.

Engraved by Charpentier, under the title of *Le Repos du Berger*, then in the cabinet of M. Baudouin.

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220. A Landscape, with a stream traversing the whole extent of its second distanc , bounded by a bank, clothed

with bushy trees. The foreground is diversified with cattle and figures, amongst which is a man on a mule, with a sack of wool before him, and a herdsman on foot by his side; these are seen in a hinder view; a boy, with a bundle under his arm, driving on two sheep, is near them; and more to the left are a man and a woman approaching the water, preceded by two others mounted on mules, one of whom is singing, the other playing a pipe.

Engraved by Canot, from a picture then in the collection of John Darker, Esq., 1771.

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221. Peasants Refreshing their Cattle at a Fountain. A mountainous scene, with the ruins of a castle or convent, standing on the abutment of a large arch, which springs from the side of a rock, at the base of which flows a stream. The foreground is enlivened with cattle and figures, the most conspicuous of which are a woman seated on the ground, and a man lying his head in her lap; and on the left side is a herdsman, with a staff in his hand, apparently in conversation with a woman, mounted on a gray horse, who holds an inverted cup in her hand. Two cows and four sheep are in the group. Engraved by Pelletier, entitled *L'Abreuvoir.*

2 *ft.* 3 *in.* by 2 *ft.* 9 *in.*—C.

Now in the collection of W. D. Acraman, Esq., Bristol.

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222. A Mountainous Landscape, with a fountain on the left, at which a number of peasants, with cattle, have halted to refresh; among them is a woman holding a cup in an inverted position: other peasants and herds of cattle are distributed over the country. A slightly-painted picture.

2 *ft.* 10 *in.* by 3 *ft.* 6 *in.*—C.

Now in the collection of Prince Esterhazy, at Vienna.

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223. A Shepherd Shearing a Sheep. The view represents a bald mountainous scene, on the foreground of which are a man and a woman, with a cow, and several sheep. The

female stands near the centre, holding a lamb under her arm, and at the same time addressing herself to the man, who is seated on the ground, shearing a sheep; a cow reposes behind him, and about nine sheep are distributed around them. This is an excellent and highly satisfactory example of the master.

2 *ft.* by 2 *ft.* 3 *in.*—C.

Now in the collection of the Prince d'Arenberg. Worth 400 *gs.*

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224. A View over an Open and Arid Country, traversed by a river, on the bank of which is a building with a round tower, and a similar edifice is seen on a hill in the middle distance. Upon a broken road in front, is a woman in a red jacket and a blue skirt, on a gray horse, accompanied by a man on foot, and preceded by a man on an ass, and several cows and sheep, the whole of which are receding from the spectator. Evening.

1 *ft.* 1½ *in.* by 1 *ft.* 5½ *in.*—P.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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225. The Ford. A mountainous country, with a stream flowing along the front, from which a road continues over a hill, by the side of a rocky mountain. A woman, wearing a blue skirt, carrying a kid under her arm, is fording the stream, accompanied by a dog and a goat: two cows stand in the water, and at some distance from them is a horse ascending a hill (the rider has been obliterated), and still farther is a peasant with cattle. An exquisite example. Dated 1650.

1 *ft.* 1½ *in.* by 1 *ft.* 4½ *in.*—Cop.

Now in the collection of His Majesty.

The preceding is, perhaps, the picture which was sold in the collection of the Countess of Holderness, 1802. . . . 280 *gs.*

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226. Peasants with Cattle in a Landscape. The view represents a mountainous country, with a large river, bounded

by lofty mountains. On the foreground are three peasants, with a herd of cattle; one of them wears a sheep-skin jacket with red sleeves, and is mounted on a bay horse; a second, on foot, is driving before him three cows, four sheep, and a laden ass, towards the front; and a third is beating a cow, at which a dog is barking. A second group of cattle is seen near the water. The sun has long sunk below the hills, and a twilight effect prevails.

2 *ft.* 3 *in.* by 2 *ft.* 9 *in.*—C.

Now in the collection of His Majesty.

A picture corresponding with the preceding was sold in the collection of Greffier Fagel, . . . 1801. . . . . 350 *gs.*

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227. The Rush Gatherers. The view represents a hilly country, with a river on the right, and the foreground animated with groups of cattle and figures. Among the latter, may be distinguished three women, one of whom has a bundle of rushes under her arm, while the two others are reposing after the fatigues of the day; a fourth woman, bearing a milk-can on her head, stands near two cows. Sunset.

1 *ft.* 7 *in.* by 2 *ft.* 2½ *in.*—C.

Now in the collection of His Majesty.

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228. A Mountainous Country, divided obliquely by a river, and having a finely broken and varied foreground, on which a traveller, in a scarlet coat, is seated, with his wallet and a dog by his side. A little beyond him is a woman, riding a gray horse, accompanied by a man on foot, with their backs to the spectator; they are preceded by two cows and a laden ass.

10 *in.* by 1 *ft.* ½ *in.*—P.

Now in the collection of His Majesty.

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229. A Landscape, offering a bald and open country, of a barren sandy soil. On the right are three herdsmen, two of

whom have sticks in their hands, and the third, mounted on a bay horse, appears to be giving orders to the two former relative to a herd of four cows, an ass, and a sheep. Beyond them are several groups of cattle, passing along a winding road into the distance. A fragment of a rock, and the trunk of a tree, lie among some rocks on the foreground.

2 *ft.* 3½ *in.* by 3 *ft.*—C.

Now in the collection of His Majesty.

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230. Herdsmen with Cattle. The view exhibits a mountainous scene, destitute of trees or bushes. A herdsman, wearing a sheep-skin jacket, stands on a bank in front, playing on a pipe; three cows and four sheep are near him, and his dog is close to the front. A well-finished picture.

8 *ft.* ¼ *in.* by 11 *ft.* ¼ *in.*—P.

Now in the collection of H. J. A. Munro, Esq.

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231. A View of a High Road, passing over the summit of a mountain, with masses of rock on the left, from amongst which grow two slender trees. The scene is animated by a peasant, accompanied by a dog, driving a flock of six sheep, and near the top of the hill is a man on a mule, with a sack before him, followed by a dog. The appearance of a sultry morning prevails. An unfinished picture.

11 *ft.* ¾ *in.* by 15 *ft.* ¼ *in.*—P.

Now in the collection of H. J. A. Munro, Esq.

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232. Peasants with Cattle. A mountainous country, divided in the second distance by a river, on the farther side of which are a few small houses, and beyond these is seen a fortified castle, on the summit of a hill; the distant mountains are partly obscured by a cloud. On the left of the foreground is a man in a red jacket, mounted on a mule, accompanied by two herdsmen, who are driving a few sheep, and two cows,

towards the river, in a fordable part of which are four cows. This is a delightful example of the master.

10 *ft.* by 1 *ft.* ½ *in.*—P.

Collection at Mr. Christie's, . . 1813. . . . . 200 *gs.*

Now in the collection of the Right Honourable Sir George Warrender, Bart.

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233. A Woman on Horseback, with Peasants and Cattle. The view represents a mountainous country, divided by a river, on the farther side of which are some buildings, one of them having a round tower. On the right of a broken and rugged foreground, is a woman, dressed in a red bodice and a blue mantle, mounted on a gray horse, accompanied by a man and a boy on foot; these are preceded by an ass, a cow, and a flock of sheep, which appear to be descending a bank towards the river. Evening.

8 *in.* by 11½ *in.*—P.

Now in the collection of Sir Philip Sidney, Bart.

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234. Companion. A woman with a pitcher, getting water. The view offers a broken hilly scene, with a thatched hovel on the left, and two trees, which cross each other in front of it. In the foreground is a woman standing on the bank of a stream, with a pitcher in her hand; near her are a goat, an ass, and a red cow, lying down. A small cascade gives variety to the right of the scene; and on the summit of a hill, near a clump of trees, are a cow and two sheep.

Now in the collection of Sir Philip Sidney, Bart.

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235. A Herdsman presenting a Lady a Letter. The subject is introduced in a woody landscape, on the foreground of which is seated a lady, wearing a blue vesture and a scarlet mantle, and decked with a crown on her head; her attention is directed to a herdsman, who is bending on one knee, and

presenting her a letter, the object of which appears to have reference to a gentleman, who is partly concealed in a wood behind her, his head (only having on a turban) being visible. Beyond the herdsman is a red cow, and around him are browsing two goats, and six sheep; his hat and crook lie on the ground by his side. A fine evening.

11¾ *in.* by 1 *ft.* 4¾ *in.*—P.

Now in the collection of the Rev. James Clowes, Manchester.

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236. Rustic Courtship. A landscape, composed, on the left, of a lofty mass of rocks, on an acclivity of which are trees and bushes; a stream flowing from its side ripples among stones towards the front. Near the middle of the foreground are a man and a woman, sitting together in conversation, the former wearing a red dress, and the latter in blue. A group of three sheep and a goat are on the right; a fourth sheep is on the opposite side; and a little remote from the front is a horse tied to a tree. The distance is varied with hills and a river. A warm summer's evening.

2 *ft.* 4 *in.* by 3 *ft.* 1 *in.*—C.

Formerly in the possession of Mr. Turner, Gloucester.

Now in the collection of Thomas Hardman, Esq., Manchester.

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237. A Landscape, with cattle and figures. Amongst them is a cow with a crumpled horn, lying down in front. A good specimen of the master.

11½ *in.* by 1 *ft.* 4 *in.*—P. (*about.*)

Now in the collection of M. Valdou, Paris.

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238. A Landscape, with peasants, occupied in making bundles of reeds or rushes, with which they are lading an ass.

11 *in.* by 1 *ft.* 2 *in.*—P. (*about.*)

Now in the collection of M. Valdou, Paris.

239. A Landscape with Figures and Cattle.
Collection of Sir S. Clarke and G. Hibbert, Esq., 1802. 170 *gs.*

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240. A Landscape with Cattle and Figures. The scene is represented under the appearance of a fine summer's day. On the foreground is a young woman conducting an ass laden with panniers; she is met by a young man, followed by a dog, who is driving before him some goats and sheep. A river is on the right, near which is a man on horseback with cattle; and a little way from him is another man, leading a loaded ass.
Collection of N. Desenfans, Esq. . 1802. . . . . 40 *gs.*

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241. A Landscape, with a view of a lofty ruin on the left. On the foreground is a woman in a blue dress, riding on an ass, accompanied by a man on foot, with whom she appears to be conversing; beyond these are two cows, and two sheep. On the opposite side are peasants and cattle fording a stream. The general effect is that of evening. Excellent.
1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.
Now in the collection of the Baron Van Brienen Vande Grootelinde.

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242. A Landscape, with the ruins of an aqueduct in the middle, and a stream flowing at its base. On the foreground are a man and a boy driving a kicking ass, laden with panniers; and farther on, are five cows, two sheep, and a goat, amongst which is a woman on horseback talking to a herdsman, who stands near with a long stick in his hand.
1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—P.
Imported by Thomas Emmerson, Esq., 1827.

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243. The Mother and Sleeping Child. A large landscape, with a hilly foreground, in front of which, and on the left, are a woman seated naked to the waist, and a child lying on

the ground, with its head resting on her lap asleep; the careful parent is in the act of extending her left arm to prevent the approach of a goat; behind her lies a red cow, and more towards the middle is a man carrying a tub of milk in his arms; still farther is an ass, and close to the right side is a sheep. The view is bounded by trees and bushes.

6 *ft.* 6 *in.* by 8 *ft.* 6 *in.*—C.

This picture, which is dated 1648, is an almost unique example of the master, in which the figures and animals are of the size of life.

Collection of M. Gevers, . . *Rott.* 1827. . 6000 *flo.* 540*l.*
Now in the Hague Musée.

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244. A View on a River in Winter, with a bridge, composed of a single arch, extending over it, and abutting against some buildings. On the right of the foreground are a gray horse and a brown one, feeding out of a trough, and two men standing near them in conversation; towards the middle is a boy pushing along a sledge, followed by two dogs; and on the left are a woman and two men: many other figures animate the scene, among which may also be noticed, a man pushing a sledge under the arch of the bridge.

1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*—P.

This excellent picture came from the Lockhorst collection at Rotterdam, from whence it passed into the hands of——— Kinnear, Esq., of Edinburgh, and is now on sale by Mr Wright, of the same city, at 300 *gs.*

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245. A Hawking Party. On the foreground of a barren heath are a gentleman, standing on the farther side of a gray horse, and a lady bearing a hawk on her hand, mounted on a dun-coloured one; a third sportsman is stooping by the side of a reed fence; and in the distance are seen a man on horseback, accompanied by another on foot, drawing a net over a field.

1 *ft.* 3 *in.* by 1 *ft.* 3 *in.*—P.

Formerly in the collection of Thomas Emmerson, Esq.

246. A Landscape, with a lofty ruin in the middle, and cattle distributed over the foreground, which a woman, who stands at a little distance from the front with a distaff in her hand, appears to be watching; near her is a peasant reposing on the ground.

3 *ft.* 10 *in.* by 3 *ft.*—C. (*about.*)

Exhibited in the British Gallery in 1828.

Now in the collection of E. J. Littleton, Esq.

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247. A Hilly Landscape, interspersed with cattle, and enlivened with a group of four figures in front, one of whom is a female, dressed in a bright blue vest, playing on the tambourine. This picture is of the choicest quality.

1 *ft.* 1 *in.* by 1 *ft.* 4½ *in.*—P.

Exhibited in the British Gallery in 1819.

Now in the collection of William Wells, Esq., Redleaf.

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248. A Woody Scene, with a hilly foreground, in the middle of which are a woman seated, with a child in her arms, and a man standing by her playing on a hurdy-gurdy; beyond them are three cows, two sheep, and three goats. The appearance of a fine evening lends a charm to the pastoral scene.

1 *ft.* 1½ *in.* by 1 *ft.* 3½ *in.*—P.

Collection of Elisha Biscoe, Esq., 1833. (bt. by Mr. Pennel) 105 *gs.*

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249. A View on a River in Winter. A lofty rustic bridge, ascended by a flight of steps, is thrown across the stream at a little distance from the front, forming a conspicuous object in the picture. Among the various figures which enliven the scene, is a group on the left, consisting of a man fastening on his skates, another leaning on the back of a gray horse, and a brown horse seen in a hinder view standing close by its side; on the opposite side is a man, pushing along a sledge with a woman in it, followed by a dog. This is an excellent production.

1 *ft.* 3½ *in.* by 1 *ft.* 8 *in.*—P.

Now in the collection of the Marquis of Bute. Worth 300 *gs.*

250. A Grand Landscape, representing a wild rocky scene, rendered solemn and dreary by the broad shadows of evening. A group of travellers approaching are at the base of two lofty trees, the tops of which cross each other; they consist chiefly of a woman, mounted on a mule, extending her left arm, pointing to some distant object, and two men, one of whom is urging along his weary beast, the other is arranging its panniers, in one of which is a calf. The country around displays all the variety of hills, dales, woods, and water. This is a splendid production of the master.

6 *ft.* 6 *in.* by 7 *ft.* 6 *in.*—C. (*about.*)

Now in the collection of the Marquis of Bute.

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251. A Landscape, with a woman on horseback, and a group of cattle on the left; on the opposite side is seen a man, pulling a sheep into a boat. A very pleasing example.

1 *ft.* 1 *in.* by 1 *ft.* 6 *in.*—P. (*about.*)

Now in the collection of the Marquis of Hertford.

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252. A Landscape, traversed by a river, beyond which are a lofty round tower and the ruin of an arch. The foreground is enlivened with cattle and figures, among which is a herdsman in a sheep-skin jacket, with his back to the spectator, apparently in conversation with a female; close to them is an ass laden with panniers, in which are a calf and three sheep: there are also in the group, a red cow and a white one, three sheep, and a dog. Several figures and cattle are seen on the opposite side, fording the stream.

2 *ft.* 4 *in.* by 3 *ft.* 1½ *in.*—C.

Now in the collection of J. Batt, Esq., Salisbury.

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253. A Seaport, with a party of two ladies, two female attendants, and three gentlemen, assembled on the steps of the terrace of a magnificent mansion. One of the ladies is seated on the right, leaning on a covered table, holding a music book, and one of the gentlemen sits by her side, with his arm round

her neck, while a second, also seated, is playing on a guitar: their attention at the same time is directed to the second lady, who is approaching from the opposite side; her dress is of the most splendid description, and she has a fan of feathers in her hand; two women follow her, one of whom holds a parasol over her head. A third gentleman stands on the top of the steps, near the base of a statue of Hercules. A fountain, composed of many figures, is on the left, and a palace and vessels are seen beyond it.

5 *ft.* 6 *in.* by 4 *ft.* 9 *in.*—C.

Collection of the Chevalier Erard, 1832 (bt. by Mr. Douglas) 2920 *fs.* 117*l.*

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254. Peasants passing a Ford. A landscape, with peasants passing with their cattle through a stream; among them is a woman on horseback, who appears to be speaking to another on foot, carrying a bundle under her arm. A man and a woman in conversation are on the farther side of a black and white cow; and in the distance are some buildings on a hill.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—C.

Now in the Belvidere Palace, at Vienna. Worth 230 *gs.*

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255. The Washerwomen. A mountainous landscape. On the right and front are two women, busy washing linen, in which they are assisted by a man, standing on the top of a large stone to stamp it with his feet; a third woman is lifting a basket. On the top of a hill beyond them, are a woman seated, and a shepherd standing by her: three cows, two sheep, and a goat, are at the side of a hill, or in some water at its base. Painted in the artist's free manner.

1 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—C.

Now in the Belvidere Palace, Vienna. Worth 150 *gs.*

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256. A Barren Mountainous View, with a stream of water in the foreground, through which five peasants, with cows

and sheep, are passing; amongst them is a woman mounted on an ass, who is pointing to some distant object, while another woman on foot points in a contrary direction: the latter female is preceded by a dog, a sheep, and a laden mule. This picture is also painted in a free and spirited manner, Dated 1680.

1 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C.

Now in the Belvidere Palace, Vienna. Worth 200 *gs.*

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257. A Cool Sequestered Scene, bounded by hills, and adorned with a few trees. On the foreground are a woman, seated on a bank, and a man standing by her; near them are seven geese in a pond, and on the opposite side is a peasant holding an ox by a cord, and at the same time sounding a horn for the cattle to approach. A dark picture.

1 *ft.* by 1 *ft.* 3 *in.*—P.

Now in the Belvidere Palace, Vienna. Worth 100 *gs.*

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258. A View in a Meadow, bounded by a lofty mountain, in which are five cows, several sheep, and a goat. A herdsman is reposing on the ground, to the right, and a black and white goat, and a sheep, are near him.

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259. The Companion represents a similar view, with a large hovel on the left, near which are a yellow cow, with a white face, lying down, and a little dog lapping milk out of a brass bowl, while a woman with a can in her hand stands in the centre, looking at the puppy; a group of three sheep lie near; and beyond her is a woman milking a dun-coloured cow: two other cows, and several sheep, are in the meadow.

1 *ft.* 2½ *in.* by 1 *ft.* 8 *in.*—P.

Now in the Belvidere Palace, Vienna. Pair worth 300 *gs.*

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260. An Allegorical Subject, intended to represent the triumph of Christianity over Idolatory.

6 *ft.* by 4 *ft.* 6 *in.*—C.

Now in the collection of Prince Lichtenstein, Vienna.

261. The Groves of Arcadia, on the foreground of which is represented the Judgment of Paris. The goddesses are distinguished by their usual emblems.

3 *ft.* by 4 *ft.*

This and the preceding picture are unequivocal proofs how much the artist deviated from the bent of his genius in attempting subjects of history or poetry.

Now in the collection of Prince Lichtenstein, Vienna.

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262. A Dreary Mountainous Country, with a lofty tower on a hill at the side, concealed in part by trees. On the left is a herdsman, driving a white cow and a red one through some water, followed by a dog. In the centre are a woman riding a burthened ass, and another woman on foot by her side; beyond them are a shepherd, and a woman near a cow. This is an admirable production.

1 *ft.* 3 *in.* by 1 *ft.* 9½ *in.*—P.

Now in the collection of Prince Lichtenstein. Worth 250 *gs.*

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263. Traveller Halting at an Inn. A view over an open country, of a gently undulated surface. An inn stands on the extremity of the foreground, at which a traveller, riding a gray horse, has halted, and appears to be in conversation with the host, who is near a trough. On the right, and close to the front, is a woman in a scarlet dress, with a pail of water in her hand, and on her left are five cows and three sheep. This picture is equally excellent with the preceding.

1 *ft.* 3 *in.* by 1 *ft.* 9½ *in.*—P.

Now in the collection of Prince Lichtenstein. Worth 250*l.*

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264. A Bare Hill, with a ruin on the right, distinguished by a lofty square tower. Close to the front are three sheep, one of which a woman is milking; beyond her are an ass and a red cow; and at the extremity of the hill is seated a herdsman, watching a few sheep.

11 *in.* by 9 *in.*—P.

Now in the collection of Prince Lichtenstein. Worth 60 *gs.*

265. A Landscape, with cottages on the left, which are concealed in part by trees; on the same side, and close to the front, are a shepherd and shepherdess, sitting together on the ground, the former wearing a red jacket and the latter a blue skirt. A cow, several sheep, and two goats, are near them. Two other figures, and some sheep, are at a little distance from them. An early work of the painter.

1 *ft.* 8 *in.* by 2 *ft.*—C.

Now in the collection of Prince Esterhazy, 1830. Worth 100*l.*

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266. A Landscape. Some noble ruins are on the left, and a bridge, composed of three arches, extends across the picture. On the foreground are a woman in a blue corset and a scarlet skirt, mounted on an ass, and a shepherd by her side; near them are a burthened ass, a goat, and a dog; a second goat is near the building. On the opposite side are a cow and a goat in some water, and some figures and cattle are on the bridge. Signed, and dated 1675.

2 *ft.* 2 *in.* by 2 *ft.* 9 *in.*—C.

Now in the collection of Count Czernini, Vienna.

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267. A Mountainous View, diversified with trees and water. On a road passing between banks on the left, are two herdsmen with cows and sheep. On the opposite side, and a little retired from the front, are two peasants, one of whom is leaning on the back of a cow.

2 *ft.* 2 *in.* by 2 *ft.* 9 *in.* (*about.*)

Now in the collection of Count Czernini, Vienna. Worth 120*l.*

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268. A Landscape, with the ruined arches of a temple adjoining some lofty rocks, on the right, clothed with bushes. A stream of water flows along the front, close to a high road, on which are a great many travellers, with horses, asses, cows, sheep, and goats; amongst the group may be observed

a well-dressed female on horseback, and a woman stooping to wash linen in a stream, at whose side is a dog, drinking. This is a picture of great excellence.

3 *ft.* by 3 *ft.* 5½ *in.*—P.

Now in the collection of Prince Eugene Beauharnois, Munich.

Worth 500 *gs.* or 600 *gs.*

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269. A Wild and Mountainous Scene. The centre of the view is divided by a cascade, rolling rapidly through a chasm of same rocks towards the front. A road winds round the base of a mountain on the left, and descends obliquely to the front ground, where a traveller in a red jacket, mounted on a mule, and another on foot by his side, are advancing into the country; near them is a female, seated by the roadside, occupied with a distaff. Many other persons with cattle are dispersed over the road. The effect of evening prevails.

3 *ft.* 8½ *in.* by 4 *ft.* 3 *in.*—C.

Now in the collection of the Marquis of Bute at Luton.

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270. A herdsman, holding by the horns a cow, of a yellowish coloured body, and a white face, while a woman milks her; both the figures are on the farther side of the animal. A dog is near them, and two mules and an ass are visible in the background.

8¾ *in.* by 11¼ *in.*—P.

Now in the collection of H. R. Downman, Esq., Bristol.

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271. Winter. A landscape, represented under the aspect of winter. On the foreground are a gray horse and four men busy with casks; and beyond them stands a building with a round tower.

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272. The Companion exhibits a view on a canal in winter. The scene is animated by a gray horse, near which are two men in conversation, while a third is fastening on his skates.

A building stands on the right, and a limekiln is seen beyond it.

1 *ft.* 3½ *in.* by 1 *ft.* 7½ *in.*—P.

From the collection of M. Gevers.

Now in the Musée at Amsterdam.

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273. A Landscape, with a broad and shallow stream in front, through which is passing a woman, mounted on an ox, accompanied by another on foot; these are preceded by a boy driving before him seven oxen, one of which has a sack on its back. On the left is a wood, composed of fir and other trees. Dated 1656.

1 *ft.* 3 *in.* by 2 *ft.*—P.

Now in the Musée at Amsterdam. Worth 250 *gs.*

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274. A Landscape. The view terminates in the distance by a hill, of a round form. On the foreground is a peasant, dressed in a sheep-skin jacket, mounted on an ass, with his back to the spectator; he is surrounded by three cows and several sheep, and followed by a boy with a basket on his arm. Towards the opposite side is a man driving a flock of sheep to the foreground. The evening of a fine day.

1 *ft.* 7½ *in.* by 2 *ft.* 1½ *in.*—P.

Now in the Musée at Amsterdam. Worth 350*l.*

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275. An Italian Scene. The view exhibits on the left, a lofty rock of a square form, and a river flowing at its base. Various cattle and figures animate the foreground; of these, a man and a woman reposing in front serve to identify the grouping of the picture.

5¾ *in.* by 6 *in.*—Cop.

Collection of M. Tolozan, .	*Paris*, 1801. .	585 *fs.*	23*l.*
——— M. Vander Pot,	*Rott.* 1808. .	315 *flo.*	28*l.*

Now in the Musée at Amsterdam.

276. A Landscape, traversed obliquely by a river, beyond which the country becomes hilly and broken. Among a herd of cattle, and several peasants on the foreground, is a woman, dressed in a yellow vest and a blue mantle, mounted on a white horse; she appears, by her gestures, to be giving orders to a woman standing by her side, near whom is another female, stooping to lift a bundle: with this group is also a peasant, arranging the panniers of his beast, which contain a calf and two sheep. The group appear to be approaching a ferry, where a boat is seen laden with beast, &c. A cool fresh morning effect. An excellent picture.

2 *ft.* 8½ *in.* by 3 *ft.* 5½ *in.*—C.

Now in the Musée at Amsterdam. Worth 700 *gs.*

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277. An Italian Scene. The view offers, on the left, a lofty rocky mountain, partly concealed by clusters of trees, and having a road at its base, along which is passing a cart, drawn by two yoke of oxen; the driver sits on one of the beasts, and another man is in the cart. On some rising ground in the centre, is a herdsman, leaning on the back of a cow, another cow and a few sheep are near him. The offskip is in part intercepted by a clump of bushes growing on a hillock. The country presents the appearance of a cool autumnal evening.

2 *ft.* 1½ *in.* by 2 *ft.* 8 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 1200 *flo.* 108*l.*

Now in the collection of M. Six Van Hillegom. Worth 300*l.*

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278. A Herdsman with Cattle. On the foreground of a hilly landscape are four cows, two of them lying down in the centre, and the other two standing on the right; the herdsman is seen at the side of the farthest one, leaning on its back. At a little distance off, on the opposite side, are two more cows, near some rocks, one of which is grazing, and the other lying down.

1 *ft.* 5¾ *in.* by 1 *ft.* 3½ *in.*—P.

Collection of M. Goll de Frankenstein, 1833. . 1500 *flo.* 135*l.*

279. A Wild Boar Hunt. The view exhibits a bold hilly country, over which are distributed numerous sportsmen, both on horse and foot, accompanied by dogs, in pursuit of wild boars. The principal group consists of a lady, elegantly attired, mounted on a white horse; accompanied by a gentleman on a roan horse; with these are several on foot, one of whom is firing at a boar. Numerous attendants are either holding dogs in leash, or occupied with the game. A dead stag lies in front. This is painted in the artist's most free and accomplished manner. Dated 1659.

1 *ft.* 8 *in.* by 2 *ft.* 5 *in.*—C.

Now in the Hague Musée. Worth 600 *gs.*

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280. A Landscape, in which the principal object is a large ruin, standing on the verge of a stream of water, through which is passing, on a brown horse, a woman, dressed in a blue jacket and a yellow mantle; she is pointing to some distant object, and at the same time conversing with a peasant; they are preceded by a dun-coloured cow, and a goat, and followed by a boy with a basket under his arm, and a dog behind him. A traveller reposing, and various other figures, may be observed near the ruins. This is a work of the choicest quality, both in colour and execution.

1 *ft.* 10 *in.* by 2 *ft.* 4 *in.*—C. (*about.*)

Now in the Hague Musée. Worth 600 *gs.*

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281. An Italian Scene. The view represents on the right, a lofty rocky hill, of an abrupt form, with a river flowing round its base, which extends to the distant mountains. Among the figures and cattle grouped in front of the mountain are a woman, dressed in a yellow jacket and blue skirt, riding a mule, a peasant on foot by her side, with a long pole in his hand, and another man seated. A little beyond these are a woman on an ass, and a man on foot, emerging from

a pass in the rock. On the right, and close to the front, is a herdsman caressing his dog. Engraved, No. 108, in the Stafford Gallery.

3 *ft.* 9 *in.* by 5 *ft.* 3½ *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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282. A Landscape, representing a hilly country. A rocky mountain, covered in part with trees and bushes, extends from the left over a large portion of the picture. Upon a broad road on the right, and in front, are a woman, mounted on an ass, laden with sacks; another on foot, with a faggot on her head, two men, and four oxen; beyond these are other cattle and figures. The agreeable effect of a fine summer's evening pervades the scene. Engraved, No. 109, in the Stafford Gallery.

2 *ft.* ½ *in.* by 2 *ft.* 7 *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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283. Nymphs and a Satyr in a Landscape. The view exhibits, on the left, a lofty rocky hill, clothed with bushes; a river flows round its base, and continues through the whole extent of the picture. On a bank forming the foreground, are a nymph, reclining, nearly naked, on some drapery, with a satyr by her side; her attention is directed to a female who stands before her, dressed in red, and who seems to be pointing to some distant object. Two cows and several goats are near them, and other figures and cattle are observable in the distance. Engraved, No. 110, in the Stafford Gallery, and also by Martini and Le Bas.

1 *ft.* 7¾ *in.* by 1 *ft.* 11½ *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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284. A Hawking Party. A landscape, represented under the aspect of wind and rain. Near a shattered tree, on the

right, are a gentleman in a scarlet dress, on a gray horse and a lady on a sorrel palfrey, with a hawk on her hand: near them are two sportsmen, crouching on the ground by the side of a reed fence. The attention of the party is directed to two men in an adjoining field, who are drawing nets over a covey of birds. This is a freely painted picture.

Now in the Bridgewater Collection, Lord Francais Egerton.

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285. A Party Returning from the Chase. The view exhibits a well-wooded country, with a large hill on the left, surmounted by some extensive Roman ruins. Near a cluster of lofty trees on the opposite side, are two ladies and two gentlemen; one of the former, elegantly attired, is on a white mule, the other lady is close behind her on horseback, and the gentlemen ride bay and roan horses: they are accompanied by two huntsmen on foot, an ass laden with two dead fawns and several couple of dogs. The breezy freshness of an autumnal evening prevails. Signed, and dated 1655.

2 *ft.* 2½ *in.* by 2 *ft.* 8½ *in.*—C.

Now in the collection of the Earl of Ashburnham.

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286. A Landscape, with cattle and figures. The composition is distinguished by a woman, wearing a blue mantle, kneeling to milk a goat; a brass bowl stands by her, in which a puppy is lapping, and behind her is a herdsman, leaning on the back of an ass, while an elderly man is busy with a ewe which is suckling its lamb. Three more sheep and a dog are in the composition. This picture is painted in the artist's free and spirited manner.

10¼ *in.* by 1 *ft.* ½ *in.*—P.

Now in the collection of Charles Brind, Esq.

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287. A Landscape, representing a wild and rocky country. On the foreground is a peasant on horseback,

with a stick in his hand, driving before him a herd of three cows, and six sheep; these are preceded by a woman, with a basket of vegetables on her arm, and the whole of them are descending a hill towards the left of the picture. The warmth of a fine summer's evening gilds the scene.

1 *ft.* by 1 *ft.* 4 *in.*—P.

Collection of George Morant, Esq. 1832. . . . . 175 *gs.*

Now in the collection of George Byng, Esq.

The preceding is perhaps the picture described in *page* 34, *No.* 88.

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288. A Landscape, representing a barren country, distinguished by an ancient pedestal standing on the right. The foreground is animated by three cows, two sheep, a woman, and a dog: the latter wearing a red skirt and white apron, stands on the left, winding flax on a bobbin, and the dog is behind her, lapping at a pool.

10 *in.* by 1 *ft.* ½ *in.*—P.

Now in the collection of Doctor Fletcher, at Gloucester.

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289. A Landscape, with some high barren rocks on the left, and a group of three cows and three sheep in the foreground, the whole of which, with the exception of a red cow, are reposing: beyond the latter animal sits a herdsman, with a dog by his side. An early picture by the master.

1 *ft.* 3 *in.* by 1 *ft.* 6½ *in.*—P.

Now in the collection of J. R. West, Esq.

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290. The Head of a Cow, with a white face, and the rest of a reddish dun colour. Done the size of life, and painted with astonishing force and truth to nature. Signed, and dated 1650.

3 *ft.* by 2 *ft.* 4 *in.*—C. (*about.*)

Exhibited in the British Gallery in 1831.

Now in the collection of Mrs. Cawthorne.

291. Peasants halting at a Country Inn. A group occupying the centre of the picture, consists of a young woman, dressed in a yellow bodice and blue skirt, mounted on an ass, and having a glass of liquor in her hand, which a fat host, standing by, has just presented her, and with whom a man behind her appears to be conversing; near these are a cow and a dog, and a second cow is lying down on the left. A woman stands at the door of the inn, close to which is a company of rustics regaling under a pent. At some distance off is seen a muleteer with three laden beasts, advancing from an archway. This is an admirable example of the master.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

Exhibited in the British Gallery in 1832.

Collection of Charles Hanbury Tracy, Esq.

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292. Cattle passing a Ford. The view represents, on the left, a mass of rocks, the summits of which are clothed with trees. A shallow stream extends along the foreground, through which are passing, two oxen, an ass laden with linen and cloth, a goat, and two sheep; these are followed by a herdsman, and a woman with a child at her back; and preceded at some distance by a man, driving a flock of sheep and goats along a winding road, in advance of which is a man on an ass. The effect of the close of a fine day pervades the scene.

1 *ft.* 3½ *in.* by 1 *ft.* 8 *in.*—P.

Now in the collection at Hamilton Palace.

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293. A Halt of Huntsmen near a Party of Gipsies. A landscape, pourtrayed under the aspect of a fine summer's evening. The view offers, on the right, the ruins of an amphitheatre, beyond which flows a river, the banks of which are adorned with buildings and clusters of trees. Numerous peasants and cattle animate the scene, and among

them may be noticed a party of huntsmen halting near a group of gipsies, who are occupied cooking: one of the former has dismounted from a white horse, and is learning his destiny from a gipsy with a child at her back; at the same time a lady, mounted on a cream-colour steed, appears to be listening to the communication.

3 *ft.* 3 *in.* by 2 *ft.* 11 *in.*—C.

Now in the Munich Gallery.

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294. A Farmer and his Wife halting at a Fountain. This excellent picture offers, on the left, a fertile valley, and a winding river, which loses itself among a chain of mountains. On the right is a rocky hill, partly covered with verdure; and surmounted by ruins, one of which is adorned with a bas-relief. The scene is delightfully varied with clusters of trees, and interspersed with cattle and figures. The principal group consists of a farmer and his wife, who are refreshing at a fountain; the latter, mounted on a white horse, holds a cup inverted, while the former is drinking out of the rim of his hat. An ass laden with panniers, containing two calves, a few sheep, and two dogs, complete the group.

2 *ft.* 7 *in.* by 3 *ft.* 3 *in.*—C.

Now in the Munich Gallery.

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295. A Pastoral Scene. The view represents a bold rocky site, on the foreground of which is a herdsman with a staff in his hand, standing in conversation with a woman who is seated; near them are a dog, a cow, and three goats; and beyond these is a man guiding a plough drawn by two oxen, on one of which rides a peasant.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

Now in the collection of the Duke of Rutland. Worth 80 *gs.*

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296. Peasants and Cattle fording a Stream. A woody country, with a shallow stream along the foreground, through

which are passing a man on a gray horse, two oxen, four sheep, and a goat, preceded by a woman, carrying a child at her back, and a lamb under her arm: they are also accompanied by a boy and a dog.

1 *ft.* 9 *in.* by 1 *ft.* 7 *in.*—C.

Now in the collection of the Duke of Rutland, at Belvoir.

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297. A Mountainous Landscape, with a mass of lofty square-shaped rocks. On the left of the foreground is a woman, carrying a sack under her arm, followed by a dog, driving three cows and several sheep towards a river. A second group of cattle and figures are visible in the distance.

10 *in.* by 1 *ft.*—P.

Now in the collection of the Duke of Beaufort.

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298. Companion. A hilly country, with large masses of rocks on the left, and two trees of scanty foliage standing near them. On the same side, but more distant, is seen a castle on the summit of a hill, at the base of which are a peasant with cattle, and among them is a laden mule. These are good examples of the master.

Now in the collection of the Duke of Beaufort.

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299. A Stag Hunt. The view offers a hilly and well-wooded country, on the foreground of which are two gentlemen on horseback, one of whom, dressed in scarlet, is mounted on a white horse, with his back to the spectator, the other rides a bay: the former appears to be speaking to one of his attendants, who stands before him, and another is seated on a bank examining his foot. A spear, a dog, and a dead stag, are near him, and two more dogs are on the left. At some distance off are seen two huntsmen, accompanied by a man on foot, and dogs, in pursuit of two stags. An early work of the master.

3 *ft.* 1 *in.* by 3 *ft.* 4 *in.*—P.

Now in the collection of M. M. Van Loon, Amsterdam.

300. A View of a Woody Meadow, over which are distributed four cows, and several sheep. These appear to be guarded by a herdsman, who is seated at the foot of a tree on the left, with a woman by his side; the latter, wearing a red skirt, is occupied at her distaff.

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301. Companion. Peasants driving cattle through a pass, between mountains. Among them is a woman on a laden ass, preceded by a man on a horse, and followed by a boy with two cows. On the right, and close to the side, are a boy with a bundle of wood at his back, and a woman near him. Painted in the artist's free manner.

11½ *in.* by 1 *ft.* 2 *in.*—P.

Now in the collection of the Duke of Beaufort.

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302. A View on the Banks of a River, with a pile of lofty ruins on the left, which occupy a considerable portion of the picture. A large group of cattle, and several peasants of both sexes, are distributed over the foreground.

4 *ft.* 10 *in.* by 4 *ft.* 8 *in.*—C.

Now in the collection of the Duke of Mecklenburg.

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303. A Landscape, exhibiting a mountainous country, with some lofty rocks on the right, surmounted by a tower, and fenced at their base by hewn stone-work. Upon the margin of a pond, on the same side, stands a woman, dressed in a yellow gown, a red petticoat, and a blue bodice, pointing to some object, and at the same time looking towards a peasant who is seated near her. Two cows, an ass, four sheep, and a dog, are distributed over the foreground. A clear and excellent work, of the choicest quality.

1 *ft.* 8 *in.* by 2 *ft.*

Now in the collection of M. M. Van Loon, Amsterdam.

Worth 300 *gs.*

304. An Equestrian Portrait of the Artist. He is represented, habited in the tasteful costume of the period, and having on a hat decked with plumes of feathers, mounted on a brown horse; one hand is extended, and his face is turned to the spectator. He is accompanied by an attendant on foot, who is running after him, and followed by a spaniel dog. Some rocks, surmounted by trees, compose the background.

3 *ft.* by 2 *ft.* 6 *in.*—C. (*about.*)

Now in the collection of M. M. Van Loon, Amsterdam.

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305. A Rencontre of Cavalry. The foreground is entirely occupied by a small party of soldiers, in close conflict, and among them is a negro, mounted on a spirited white charger; he appears to have just galloped up to attack his adversary, who is on a chestnut horse, and seen a front view: a dead horse and its rider lie under them. The figures and animals in this picture are of a larger size than he usually painted, and are done in a broad free manner.

2 *ft.* 6 *in.* by 3 *ft.* 6 *in.*—P. (*about.*)

Now in the collection of M. M. Van Loon, Amsterdam.

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306. The Tale of Surprise. The subject is introduced in the foreground of a mountainous and well-wooded landscape. A handsome young woman, in a purple dress with white sleeves, stands in a profile view, with her left hand extended, apparently recounting something to a woman who is seated before her, and who is evidently surprised at what she hears: a girl and a boy stand by her, and near the latter are two goats. On the opposite side are a sheep and a ram. The figures are of the size of life, and painted with admirable freedom and brilliancy of colouring.

6 *ft.* 5½ *in.* by 8 *ft.* 8¼ *in.*—C.

Now in the Musée at Berlin.

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307. The Disobedient Prophet. On the foreground of a rocky scene, overgrown with docks and abundance of wild

herbage, are seen the disobedient prophet, lying dead in a foreshortened view, and the false prophet standing by, bewailing over him. The son of the latter, with two asses, are at the extremity of the group. The landscape is admirably painted.

2 *ft.* 7½ *in.* by 2 *ft.* 6½ *in.*—P.

Now in the Musée at Berlin. Worth 250 *gs.*

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308. A View on a River, under the appearance of Winter. A bridge of a single arch, and a broken hill, on which are three hovels and a windmill, compose the right. Among the several figures which are distributed along the foreground, are three sportsmen, one of whom is seated, taking off his skates, a second, dressed in scarlet, stands with his back to the spectator, in conversation with his companion ; near them are two men lifting a package on the back of a white horse, which is feeding at a trough with a bay horse. A man pushing along a sledge with a woman in it, and two women washing linen, complete the group. Many other figures animate the distant country. An excellent production.

1 *ft.* 6¾ *in.* by 2 *ft.* 2¾ *in.*—P.

Now in the Musée at Berlin. Worth 400 *gs.*

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309. A Halt of Travellers at an Italian Restorato, by the road side. Among the company may be noticed a driver, with a whip in his hand, approaching the door of the inn, at which is seen the host in the act of pouring out a glass of liquor; behind the latter are an old man with a staff in his hand, and a woman, sitting together. On the road is a cart drawn by two horses, the foremost of which is a white one, and seen in a side position. The view is bounded by a wall, beyond which rise the roofs of houses.

1 *ft.* ¾ *in.* by 1 *ft.* 2¾ *in.*—C.

Now in the Musée at Berlin. Worth 150 *gs.*

310. A Hawking Party halting at a Farrier's Shop, situate under some lofty rocks, at the side of which is a bridge, abutting against some buildings of brickwork. The principal group is in front of the smith's cave, or shop, and consists of a gentleman, elegantly dressed, mounted on a gray horse, the forefoot of which the farrier is examining; a lady with a hawk on her hand, riding a bright bay palfrey, is on his left; while a young woman with a distaff, and several other persons, are either looking on, or otherwise engaged. Close to the front are a huntsman reposing, and several dogs near him. A woman on horseback, and three peasants with cattle, are passing under the bridge. This is an admirable production, of the choicest quality.

2 *ft.* 4 *in.* by 2 *ft.* 9½ *in.*—P.

Now in the Musée at Berlin. Worth 500 *gs.*

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311. Perseus delivering Andromeda. The beautiful princess is represented nearly naked, with one hand chained to a rock, and apparently sinking under the painful exposure, while Perseus, having dismounted from his Pegasus, is advancing to deliver her. A vigorous production.

5 *ft.* 8 *in.* by 4 *ft.* 1 *in.*—C. (*about.*)

Now in the Palace of Brandenburg, at Potsdam.

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312. Vertumnus and Pomona. The former, under the disguise of an aged woman, is seated by the side of Pomona, artfully insinuating the beguiling tale of love; the latter, attired in a white vest and blue mantle, holds an apple in her right hand, and a sort of cake in the other. A quantity of fruit lies scattered on the ground. Both in this and the preceding, the figures are of the size of life.

7 *ft.* by 8 *ft.*—C.

Now in the collection of the Duke of Brunswick.

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313. A Stag Hunt. A landscape, exhibiting a mountainous country, delightfully diversified with wood and water. The

scene is animated by a number of huntsmen in pursuit of a stag; among the former is a gentleman issuing full gallop from a wood in pursuit of his game, while another, accompanied by persons on foot, and a number of dogs, is advancing from the opposite side. Close to the front are a lady and gentleman on horseback, whose attention is directed to a coach drawn by four horses.

3 *ft.* by 3 *ft.* 8 *in.*—C.

Now in the collection of the Duke of Brunswick.

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314. A Traveller with a Laden Ass, and a man with a pack at his back. The view offers a hilly country, with a stream of water along the foreground. On the left is a man on an ass, driving before him a laden ass along the bank of the stream, and followed by a man with a pack at his back. Shepherds attending their flock occupy the adjacent ground.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—P.

Now in the collection of the Duke of Brunswick.

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315. A Herdsman in Conversation with a Woman. The view represents a wild rocky scene, on the foreground of which are a number of cows and sheep; and close to some rocks at the side are a man and woman in conversation.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—P.

Now in the collection of the Duke of Brunswick.

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316. The Fishermen. The view represents a bald open country, with a large rock jutting out in the middle distance, and a river in front, on the bank of which are a lady on a gray horse, and a gentleman on a brown one, observing three fishermen pulling, with united force, a net from the river. Near them are two oxen, a cart, and a large basket. Engraved, anonymous.

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317. A Woman Suckling her Child. The picture is composed, on the right, of a ruin among trees, of which a shelter

for cattle is made, and near the entrance to which is seated a young woman suckling an infant; her attention is directed at the same time to a herdsman, who stands by the side of a cow, leaning on it, and holding a staff in his hand. Two asses, one of which is coming from the door of the shed, three sheep, and a goat, are in the group. Engraved by F. Vivares. Visscher has etched the same, with variations, after a drawing by the master.

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318. The Ford. The view represents a mountainous and arid scene, with a river winding round the base of lofty cliffs: among the numerous figures and cattle which give interest to the picture, is a woman, mounted on a mule, with a faggot before her, in conversation with a woman on foot by her side, who has an infant slung at her back, which a little boy is caressing; these have their back to the spectator, and are approaching a river, through which peasants are passing with a herd of cows. On the foreground is also a boy with a basket of vegetables under his arm, playing with a dog; near him are two goats, and three sheep; and a little retired on the left are a man and a woman sitting together on a bank. Engraved by Aliamet in the Dresden Gallery, and S. Granichee has given a print of a portion of the picture.

5 *ft.* 7 *in.* by 3 *ft.* 1 *in.*

Now in the Musée at Dresden.

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319. Peasants watering their Cattle near a Ruin. The view exhibits on the right, a bald open country, and on the left some rocks, clothed in part with bushy trees, and a ruin forming a fountain. The principal object in a group which arrests attention is a young woman, wearing a yellow gown and a blue mantle, mounted on a white horse, holding a cup in her hand, and apparently speaking to a herdsman who is behind her, near two cows; this group, including two goats, occupies the centre. Close to the left is a herdsman at the water trough, and near him are a cow, a goat, and a dog. The general aspect is that of a cool morning.

1 *ft.* 3 *in.* by 1 *ft.* 8½ *in.*—P. Worth 160 *gs.*

320. Companion. Women milking. A hilly scene, adorned on the left with clusters of trees growing among rocks; the view on the opposite side shows an open country. In the centre of the foreground is a young woman on her knees, milking a goat, her attention being at the same time directed to a female companion who stands near her, pointing with one hand to a milk pail: behind the latter is a red cow, and on the margin of a pond on the left are two more cows; five goats and a sheep are scattered over the foreground. Evening. These are admirable productions of the master.

Now in the collection of M. de Haan, Amsterdam.

Pair worth 300 *gs.*

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321. Peasants with Cattle, &c. The view represents a mountainous country, with abundance of trees on the hills, and cottages in the distance. On the foreground is a herdsman, accompanied by a woman with a basket on her arm, and followed by a dog, driving before him several cows, sheep, and goats. A little to the left of these is a second female.

4 *ft.* 7½ *in.* by 3 *ft.* 8 *in.*—C.

Now at Wilhelmshohe, Hesse Cassel.

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322. A Herdsman watering his Cattle. A view of a ruin and the surrounding country. The scene is animated by the introduction of a herdsman guarding two cows, two sheep, and a goat, which are in a stream of water near the front. A beautiful example of the master.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—C.

Now at Wilhelmshohe, Hesse Cassel.

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323. Companion. A herdsman on horseback, entering a town, followed by his dog, driving before him two cows, several sheep, and a goat.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—C.

Now at Wilhelmshohe, Hesse Cassel.

324. A Farrier shoeing an Ox. Two men occupied shoeing the hind foot of a red ox, while a woman stands close to them with a distaff in her hand. A cow of a mouse colour, and a sheep, are lying down together, and a goat stands near them. A dark picture.

1 *ft.* 1½ *in.* by 1 *ft.* 4 *in.*—P.

Now in the Gallery at Hesse Cassel.

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325. The Braying Ass. On the foreground of a richly wooded landscape, are two young women, one of whom is mounted on a mule, and, by the motion of her hands, is conversing with the other, who is by her side, with a distaff and spindle in her hands; they are driving towards the front a cow, two asses (one of which is braying), a goat, and five sheep. A stream of water traverses the opposite side, on the farther bank of which are two women washing clothes. Engraved by C. P. M.

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326. A Woman milking a Goat, and a Bagpiper. The view exhibits an open country, traversed on one side by a river, crossed by a bridge, having two old towers on its abutments, and on the opposite side some rising ground, partially clothed with trees. In the centre of the foreground are three cows, two of which are lying down, with a sheep by their side: a lamb and a sheep are on the margin of the river, and on the opposite side is a woman milking a goat, and a child standing by her, drinking out of a bowl: on a bank beyond them is seated a man playing on a pipe. Engraved by C. P. M.

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327. The Braying Ass and Bagpiper. The landscape offers a fertile scene, with a river winding through it, and flowing across the front ground. In the centre are a man

on horseback with a ballad in his hand, and a woman on a braying ass by his side; her attention is attracted by a dog which is jumping up to her. Close to a bank at the side is a man seated, playing on the bagpipes, and a herdsman and a woman standing by, listening to the music; two sheep and a goat are near them. Engraved by C. P. M.

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328. Peasants watering Cattle. A hilly landscape, with a pond in front, in which are four oxen and a sheep; behind the beast farthest from the spectator are a man on an ass, and a woman on foot, with sticks in their hands. Close to the side, and very near the front, are a woman seated, suckling a child, and a man standing by her leaning on a staff. Engraved by C. P. M.

The preceding four descriptions were taken from prints, done in so free a manner, that the Writer is unable to state whether they were taken from pictures or drawings.

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329. The Morning. A landscape, represented under the appearance of daybreak. On the right of the foreground is a peasant putting a pack-saddle on an ass, at the side of which stands an ox; five sheep, and an ass are reposing along the front. Beyond these, and in the left of the picture, are a man examining the hind foot of an ass, a woman with a child in her arms standing by him, a boy carrying a tub, and two cows; these are in front of an excavated bank, with a thatched house on its top. Engraved by Dankerts, under the title of *Aurora.*

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330. Noon. The view offers a hilly scene with a high sloping bank on the left, from whence grow a few trees: in front of this, and close to the side, are a woman seated, suckling a child, and a man reposing on a bundle by her: beyond them are three peasants, two of whom are recumbent

on the bank, and the other has a jug in his hand. A cow stands on the farther side of them, and three other cows, and about four sheep, a dog, and a plough, fill up the whole of the foreground. Engraved by Dankerts, under the title of *Meridies.*

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331. The Evening. The landscape represents a wild and arid country, with a lofty pile of rocks on the left, having a cavern under them, in front of which is a herdsman on an ass, in conversation with a shepherdess, carrying a lamb under her arm, while its dam follows by her side; near them are a cow, an ass, and two goats, the former of which is coming from the cavern; and on the opposite side are two oxen in some water, and a goat near them. Engraved by Dankerts, entitled *Vesper.*

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332. Night. A woman on horseback, accompanied by a man, also mounted on a horse, appear to have halted on the bank of a river; the former is pointing to some object, and the latter is playing on a pipe. Near them are four sheep and a goat, and beyond them is a herdsman leaning on an ox; another ox is on the opposite side, standing in the water. The river is bounded by cliffs, and the scene is illumined by a full moon. Engraved by Dankerts, under the title of *Nox.*

The preceding four are described from prints.

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333. A Herdsman, wearing a slouched hat, standing by the side of an old wall, leaning pensively on a staff; two goats, one of which is black and white, and two cows, stand near him. The meadow is bounded by a high wall, above which rises a clump of trees. The effect of evening prevails, and the hemisphere is tinged with the warmth of the departed luminary.

1 *ft.* $\frac{1}{2}$ *in.* by $9\frac{3}{4}$ *in.*—P.

Sold from the Amsterdam Musée, 1828. . 401 *flo.* 36*l.*

Now in the possession of Thomas Emmerson, Esq.

334. Peasants with Cattle, fording a Stream. The composition of this excellent little picture is chiefly confined to the foreground, on the left of which is a herdsman, mounted sideways on a red cow, playing on a pipe; and in the centre is a woman, wearing a blue skirt, with her back to the spectator, carrying a lamb under her arm; she is accompanied by a man on her left, with a sack under one arm, and pointing at the same time to some distant object: these are all passing a stream, together with three sheep, a goat, and a dog. Two other peasants, and a laden mule, are seen beyond them. Evening.

8½ *in.* by 1 *ft.*—P.

Exhibited in the British Gallery in 1822.

Now in the collection of Ridley Colborne, Esq.

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335. The Ford. The view represents a hilly country, interspersed with clumps of bushy trees, and having an ancient building on the summit of some cliffs in the distance. A rippling stream flows along the right of the foreground, through which a woman, dressed in a blue skirt and a yellow kerchief, is passing, with her back to the spectator, holding a lamb under her arm; she is preceded by a red and a white cow, a red calf with a white face, a goat, and a few sheep; and followed at a little distance by a boy with a basket on his arm, and a dog. This delightful example of the painter is represented under the aspect of evening.

1 *ft.* by 1 *ft.* 5 *in.*—P.

Exhibited in the British Gallery in 1822.

Now in the collection of Ridley Colborne, Esq.

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336. The Sportsman. This is said to be a portrait of the artist. He is represented sitting on a bank, dressed in a grey jacket, and having on a slouched hat; his right hand is placed on his side, and the left holds his gun between his knees. A white and brown spaniel is by his side, and a dead hare and

partridges lie on the ground. The landscape exhibits a rocky scene, under the aspect of approaching twilight.

2 *ft.* by 1 *ft.* 7 *in.*—P.

Now in the collection of Lord Yarborough, Isle of Wight.

THE FOLLOWING PICTURES (NOT IDENTIFIED IN THE PRECEDING LIST) WERE EXHIBITED IN THE BRITISH GALLERY.

337. A Mountainous Landscape, with cattle and figures.
Viscount Palmerston, ... 1815.

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338. A Landscape, with cattle and figures; amongst the latter is a man playing a guitar.
Sir H. Smyth, Bart. . . . . 1819.

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339. Banditti attacking a Caravan.
Earl of Derby, ... 1819.

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340. A Landscape and Figures.
Lord Braybrooke, . . . 1823.

Berghem has painted a few portraits of the size of life; but such works by his hand, possess little interest, as their chief merit consists in the freedom and dexterity of the execution, and a sparkling display of colours.

The numerous drawings (most of which are studies from nature, done either in chalks, washed with India ink, or in bistre) which emanated from the pencil of this indefatigable master, are deservedly esteemed by every lover of art, and always find a ready sale at liberal prices. Proofs of the estimation in which such works are held, occurred during the

present year at Amsterdam, by the sales of the capital collections belonging to the late M. Goll and M. de Vos. In that of the former gentleman, a drawing of cattle and figures, dated 1674, sold for 860 *flo.* 77*l.*; a second, for 672 *flo.* 60*l.*; a third, for 655 *flo.* 58*l.*; and a fourth for 538 *flo.* 48*l.* In that of the latter, a drawing in bistre, sold for 537 *flo.* 48*l.*; a second, for 456 *flo.* 40*l.*; and a third, for 391 *flo.* 35*l.*

Cornelius Visscher has engraved eight prints, and Jan. Visscher sixty-eight, most of which were done after drawings by Nicholas Berghem.

The artist has also etched about fifty prints of landscapes, figures, and animals, throughout which is diffused the same spirit and taste that distinguishes his pictures. An imperfect catalogue of these, by Hendrick de Winter, was published in 1767. The curious in this class of art will be happy to learn, that a gentleman of acknowledged taste and judgment has been for some years passed engaged in composing a Catalogue Raisonné of these interesting productions of the burin.

A complete set of this artist's etchings, with the variations according to the catalogues of Hendrick de Winter and Bartch, was sold in the collection of M. de Vos, at Amsterdam, in 1833, for 3251 *flo.*, including the opgelt, which, according to the present rate of exchange, makes 270*l.* Bought for His Excellency the Baron Verstolke de Soelen.

SCHOLARS AND IMITATORS

OF

NICHOLAS BERGHEM.

THE free and spirited execution which so eminently distinguish the works of Berghem, has not secured them from the tolerably successful imitation of several painters, who have not only succeeded in attaining his most prevailing tones of colour, but have also dexterously caught his manner of handling, so that, although such attempts present in general to the eye of the connoisseur, but an indifferent plagiarism of the coarsest and slightest of the master's works, they are nevertheless sufficient to deceive and mislead the inexperienced amateur; for nothing more effectually deludes the eye, than the mastery of hand with which some of those imitations are done.

Genuine pictures by Berghem, however slightly painted, are always perfect in the tones of gradation, as well as correct in drawing; and in his choicest works, there is such delicacy of pencilling, purity of colouring, and exquisite drawing, that they are effectually beyond the reach of deceptive imitation.

JOHN WILS, or WILTS. There is too close an affinity between the style of this painter and that of Berghem, to

dispute the statement made by Descamps, that, in addition to his being the father-in-law, he was also in some measure the instructor of Berghem, who may have corrected under him (so far as relates to the landscape) the loose style which he had imbibed from Weeninx; but beyond this, it is quite evident that he could have been in no respect indebted to one so inferior in genius to himself. The good understanding which existed between these two painters, is also manifested by the union of their talents; as Berghem frequently embellished the landscapes by Wils with cattle and figures, and such productions have so much of the style and manner of the former, that they constantly pass as being entirely by his hand. They may occasionally be known by the prevalence of a peculiar green hue in the vegetation, and less freedom and lightness in the handling. This painter also imitated, with considerable success, the manner of Jan Both.

Abraham Begyn. Whether this clever painter was a scholar of Berghem or not, is a question which biographers have not resolved; but the eye of the connoisseur will trace throughout his pictures, sufficient to convince him, that (if he was not a pupil) his object was to imitate as nearly as possible the style and manner of Berghem; and this he has done with such extraordiuary success, that his pictures are frequently sold as the genuine works of that master. One of this class (of superior excellence) was sold in the collection of a distinguished amateur, a few years back (by public auction), for about 270 guineas. He was born in 1650, and died in 1710.

I. F. Soolemaker. Nothing more is known of this painter, than is learnt from his works, and in them may be discovered sufficient to convince the connoisseur, that their author was either a scholar, or a determined imitator of Berghem. Both the style of his drawing and composition bear evidence of this opinion; and although his handling is

less free, his touch more obtruse, his colouring less transparent, and the shadows tending to black, still they approximate, in some measure, to his imputed prototype.

JOHN VANDER BENT is stated to have commenced his studies in art under Peter Wouwermans, and to have continued them under the skilful direction of Adrian Vander Velde; but, without questioning the correctness of this information, it is quite evident from many of his works, that he at one time took Berghem for his model, and that he has in numerous instances imitated that master's style with considerable success, although not sufficiently so as to render detection difficult.

He was born in 1650, and died in 1690.

MICHAEL CARRÉ was a scholar of Berghem, whose style he subsequently abandoned, and formed one of his own, which more resembles that of Adrian Vander Velde's: his best works, however, never reach above a mediocrity price, and are seldom or ever seen in choice collections.

He was born at Amsterdam, in 1666, and died in 1728.

PAUL POTTER.

The very brief manner in which incidents in the lives of many eminent painters are recorded by their contemporaries, affords succeeding writers but scanty materials to gratify that curiosity which their increased reputation has excited. A mere sketch or outline is frequently all that can be given of a character that well deserves to be fully represented, by a "glowing pencil and a masterhand." A portrait by such a hand is due to the transcendent talents of the artist, whose unrivalled representations of domestic animals are recorded in the following catalogue: a sketch, however, is all that can be given, and the reader's imagination must supply the deficiencies.

Paul Potter was of a respectable family, of considerable repute; some of his ancestors having held situations under the crown, and others filled civil offices in the corporation of the town of Enhuysen, in North Holland, where he was born in 1625. His father, Peter Potter, was a tolerable painter of objects of still life; from him he acquired, at a very early

age, a knowledge of the rudiments of the art, and he applied himself so closely to study, that at the age of fourteen he gave such extraordinary proofs of talent, that he was considered a prodigy in his profession.

It is uncertain how long he remained in his native city, or at what period he established himself at the Hague, probably when he was about twenty years of age. On taking up his residence there, he became the neighbour of an architect, named Balkinde, with whom a friendly intercourse commenced, which led to the union of the painter with that gentleman's daughter, in 1650. This event, however, did not take place without some objections on the part of the lady's father, who considered it as derogatory to his profession, that his daughter should marry an artist whose talents were limited to the representation of animals.

Paul Potter appears to have possessed very agreeable manners, and a ready turn for conversation: these qualities naturally attracted the notice, and procured him the esteem, of many persons of eminence; among others, Maurice Prince of Orange frequently honoured him with visits, and became his liberal patron. It was about this period that the Princess Emily of Solms desired a picture by his hand. Pleased with the honour of such a command, the artist determined to make it one of his best works, and spared no pains to attain that object; but unfortunately, by an injudicious arrangement in the composition, he placed a cow conspicuously in an offensive position

and action, which the Princess being informed of, declined taking the picture.*

Whether it was in compliance with the pressing invitations of the Burgomaster Tulp, or to avoid the jealous and malicious persecutions from other artists, which he is said to have experienced, Potter quitted the Hague in 1652, and went to reside at Amsterdam.

He was now under the protection of his friend and patron, Tulp, for whom he was indefatigable, commencing his labours at daybreak, and continuing them until sunset: his evenings were also devoted to objects connected with his art, either drawing or etching. Such unremitting attention to study, and a frequent exposure in the open air to heat and cold, gradually affected a constitution naturally delicate; a pulmonary disease was generated, and he sunk under an access of languor in the month of January 1654, being then only twenty-nine years of age.

In tracing the rise and progress of this celebrated artist, it will be found that, like all great painters, he was the author of his own style, and nature was at all times his model. She was indeed his nurse in childhood, his mistress in youth, and his constant companion to the end of his days. He bestowed unremitting attention on every object and circumstance that might tend to give beauty or picturesque effect.

* This capital production, representing a Dairy Farm, with the house, and numerous cattle, was afterwards in the Hesse Cassel Collection, from whence it was taken, during the late war, by the French, and is now in the Hermitage at St. Petersburg. It is known to connoisseurs by the designation of that part of the subject which caused its rejection by the Princess.—*See No.* 15, *p.* 125.

The dawn of day frequently found him in the field. The dewy freshness of early morning, the dazzling brightness of the mid-day splendour, and the glowing refulgence of the declining sun, together with the variable appearance of the atmosphere resulting from mists, rain, and wind, are depicted with unequalled truth by his magic pencil.

But, however much his landscapes may be entitled to our admiration, they are in general the subordinate part of his pictures; and the flat extensive, pastures of a Dutch farm would present but a dreary scene, if devoid of the kine that browse on them. It is the skilful introduction of his cows and other cattle which give interest and value to his pieces, and have deservedly placed him at the head of his profession in such representations. This encomium should, however, be received in a restricted sense; for he was by no means equally excellent in all kinds of animals, his talents being chiefly displayed in the delineation of the compact and muscular symmetry, and the threatening aspect, of the bull, the placid expression and meagre forms of the cow, and the characteristic peculiarities of the goat, the sheep, and the ass. The same success does not accompany his efforts in that noble creature, the horse, the drawing being frequently incorrect, and the legs disproportionate to the body. The colouring of his best works is delightfully clear and luminous, and the execution firm and masterly: the latter is distinguished by a short or dotted touch, made with skilful precision, accompanied by a full body of colour. No artist's works

are of more rare occurrence in the market than those by Paul Potter, and hence the prices of his best productions, when in good preservation, are proportionably high : in truth, they richly merit the competition so constantly displayed in public auctions to obtain them.

THE

WORKS

OF

PAUL POTTER.

1. THE Young Bull. This far-famed picture exhibits a view over the extensive flat meadows of a Dutch dairy farm, represented under the aspect of a bright summer's morning. Upon some rising ground in front stands a fine young bull, of a brownish red colour, marked with patches of white on the loins and face; his body, which is of the most compact and beautiful proportion, is presented in nearly a side view; and his animated countenance, and threatening looks, are directed to the spectator. Near him, and towards the right, lies a cow of a yellow red coloured body, and white face, seen in a fore-shortened view, ruminating; close to her are a ewe and a lamb lying down, and a ram standing by them; beyond this group, and on the farther side of a boarded fence, is a herdsman, leaning against an old willow tree, looking at the bull. On the opposite side of the picture the eye looks over some fine pastures, in which are herds of kine; and in the distance is seen a farmhouse, embosomed in trees. On the foreground, which is admirably diversified with wild herbage, are a frog, and other incidental objects. Engraved in the Le Brun Gallery, by Le Bas; also by Couché, and Battard; and spiritedly etched, of a large size, by Denon.

8 *ft.* by 12 *ft.*—C.

This unquestionable *chef d'œuvre* of Paul Potter was done in the year 1647, the artist being then 22 years of age; it is distinguished from most of his works, by the animals being of the size of life, and painted with such extraordinary firmness and precision, both in the drawing and handling, and with such a full *empasto* of colour, that many of the details appear to be rather modelled than painted; for the very texture of the hair, horns, and other parts, are delineated with inconceivable fidelity. But that which claims the highest admiration, is its wonderful approximation to reality: the animals appear to live and breathe; they stand upon earth, and are surrounded by air; light and shade play deceptively over the scene, and all the gradations between approximation and distance are given with the delicacy and truth of nature: such, in fact, is the magical illusion of this picture, that it may fairly be concluded, that the painter has approached as near perfection as the art will ever attain.

This capital production was sold in the collection of M. Fabricius at Haarlem, in 1749, for 630 *flo.* 57*l.*; and were it now offered for sale, it would probably bring 5000 *gs.*

Removed from the Louvre in 1816.

Now in the Musée at the Hague.

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2. A Bear Hunt. This singular production of the artist is composed of a gentleman on horseback, a man on foot, two bears, and six dogs; and the sanguinary conflict is introduced on the foreground of an open country. The bear, excited to fury by the baiting of the dogs, stands erect, hugging with one paw a dog which is gasping in the agonies of death, the other paw is lacerating the back of a dog, which is turning round and biting his enemy's leg; a third dog lies prostrate under his legs, and a fourth is rolling in torture on the ground. At this juncture, a huntsman has galloped up on a young bay horse, bareheaded, sword in hand, and is looking with an expression of terror at the destructive conflict; the other huntsman is cautiously advancing with a spear from behind a large tree on the left of the picture, up which a dog is endeavouring to pursue the second bear. At a considerable

distance off are seen three gentlemen on horseback, arriving at full gallop, The name, Paulus Potter, and date, 1649, are inscribed on the trunk of a tree.

Whatever motive induced this distinguished painter to undertake a subject of the above description, for which it is evident his genius by no means fitted him, is not worth inquiring; ambition, or interest, may have equally influenced him, as they have done many others, who, like him, have departed from the sphere in which they were formed to move, and, so doing, sunk to the level of the multitude. To enter into a more critical detail of the picture, in its present state, would be unjust, for although it unquestionably owes its origin to Paul Potter, it has undergone so many changes and mutilations since it left his easel,* that it requires a discerning eye to discover a vestige of the original work. Its final annihilation took place a few years back (at the period it was removed from the Musée at the Hague), when it was placed in the hands of M. Pieneman (an artist of some note in his own country), who has in no way shown the same good feeling and respect for the work of so great a painter as many of the profession have done on similar occasions, by absolutely declining to put a pencil on the picture of a superior artist; for in the present instance he appears to have taken a peculiar pleasure in repainting it all over; so that that which the ignorant picture cleaner left, a modern portrait painter has destroyed.

11 *ft.* by 11 *ft.*—C.

Now in the Musée at Amsterdam.

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3. The Tired Sportsman. The view represents a country alehouse, at the door of which is seated a huntsman, dressed in the picturesque costume of the period, having a pipe in his

* If an etching on a drinking glass, dated 1656 (only seven years after the picture was painted), now in the cabinet of M. Moyet, a distinguished amateur at Amsterdam, was once a tolerable correct copy of the original composition, it has been most materially changed since it left the painter's hand; for this etching represents the huntsman wearing a handsome cap and feathers, and the dogs are attacking a wild boar; a second huntsman is also introduced, mounted on a spirited horse, aiming a blow with a javelin at the boar.

hand, and his right elbow resting on a table; his attention being at the same time directed to the hostess, a pretty young woman, who stands by his side, presenting him a glass of wine, and in a familiar way has placed her hand on his shoulder. The host stands at a little distance off with a jug in his hand, and seems by no means pleased with the good understanding observable between them. The huntsman, horse, and dogs, are near; and a one-horse cart is seen in the middle distance. Engraved in the Musée Francais, by Niquet and Filhol.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Lindert de Neuville, 1765. . 735 *flo.* 66*l.*

The victory of Jena transferred this beautiful picture to the Louvre, and subsequent events restored it to the Prince Scherwin, in 1815.

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4. A Mother teaching her Child to walk, &c. The view offers a flat scene, with a hovel on the right, partly screened by three trees of scanty foliage, and a straw fence. Near the centre of a sandy foreground are a woman teaching a child to walk, and a boy coaxing the infant towards him, while the father stands by looking on. A cow, a calf, three sheep, and a kid, are on their right; and on the opposite side are a woman milking a cow, a goat suckling its kid, and two sheep lying down. This picture is painted in a hard and dry manner, and is probably an early work of the master.

1 *ft.* 1½ *in.* by 11 *in.*—P.

Now in the Munich Gallery.

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5. Four Oxen in a Meadow. The view represents the usual pasture lands peculiar to Holland, with a clump of low trees on the right, near which are three oxen; one of them, of a whitish colour, stands in a side view with its head towards the spectator; a second, of a dark colour, is close by its side in a reverse position; and the third is

reposing beyond them: the remaining beast stands near the middle of the field, in rather a fore-shortened attitude, the head being the most distant from the view. A farmhouse is visible among trees in the distance. Dated 1653.

1 *ft.* 2½ *in.* by 1 *ft.* ¾ *in.*—C.

Collection of M. Van Wassenaar Opdam.

Hague,	1750.	280 *flo.*	25*l.*
——— Madame Bandville,	1787.	4002 *fs.*	160*l.*
——— M. Tolozan,	1801.	4853 *fs.*	194*l.*
——— M. Solirene,	1812.	8001 *fs.*	320*l.*

Now in the collection of the late Duke de Berri.

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6. An Illustration of one of Æsop's Fables. A landscape, in which is introduced an inversion of the sport of hunting, as the animals are here represented attacking the huntsmen.

2 *ft.* 8 *in.* by 2 *ft.* 1½ *in.*—C.

This curious production is mentioned by Descamps in *La Vie des Peintres;* it was at that time in the Hesse Cassel Collection, from whence it was taken by the French during the war, and, with many others, was presented tc the Empress Josephine; it was lastly purchased, in 1815, from the Malmaison collection, by the Emperor of Russia, and was then valued at 70,000 *fs.*, about 2800*l.*

Now in the Hermitage at St. Petersburg.

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7. The Water-Mill. The view represents a hilly scene, with a meadow foreground, bounded by high banks, covered in part by bushes, and having an overshot water-mill placed on the right. Three cows, a calf, two goats, a kid, several lambs and sheep, and an ass, are variously distributed over the field; and a boy sits on a bank, on the farther side of it, watching them. In the distance is seen the tower of a château. The dewy freshness of early morning pervades the rural scene. This carefully-finished production is signed, and dated 1653.

1 *ft.* 10 *in.* by 2 *ft.*—C.

It was purchased of Madame de Reuver at Haarlem, in 1736, for the Hesse Cassel Collection, from whence it was removed by the French, in 1806, and became the property of the Empress Josephine at Malmaison: the collection of that palace being disposed of in 1815, it passed into the cabinet of M. Eynard, and was lastly bought by Mr. S. Woodburn, in 1823, for 22,000 *fs.*, 880*l.*

Now in the collection of John Lucy, Esq., of Charlcot.

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8. A Cavalier Watering his Steed. A hilly country, with a river on the right, and a lofty bridge over it, composed of a single arch. Close to the front is a gentleman watering his steed, and at the same time a groom, riding a white spotted horse, and leading a bay one, is descending the bank of the river. Three persons, followed by a dog, are on the bridge. The opposite side of the picture is chiefly composed of a broad hill, on the summit of which are some buildings. This admirably-finished production is dated 1649.

1 *ft.* 5 *in.* by 2 *ft.*—C.

Collection of M. da Costa,	*Hague*, 1764. .	605 *flo.*	54*l.*
——— the Marquis Marigny,	1781.		
——— M. Robit, ...	1801. .	6020 *fs.*	241*l.*

Now in the collection of the Duchess de Berri.

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9. Herdsmen at their Repast. The place appears to represent the straw yard of a farm, having on the right a shed and sheep-cot, near which are two peasants sitting on the ground taking their repast, and a little dog begging for a morsel; on their right are a ram and a ewe standing together, and behind them lies a sheep under the cot. On the opposite side are a yellow and white cow lying down a red one standing by, and an old horse close to them. A few slight trees rise behind the hut, and beyond a sort of fence, which bounds the yard is seen the distant country. The appearance of a fine evening adds a charm to the scene. Signed, and dated 1648. A beautiful example.

1 *ft.* 2¾ *in.* by 1 *ft.* 4½ *in.*—P.

Collection of M. Cauwerwin, *Leyden*, 1768. . 670 *flo.* 60*l.*
Now in the collection of the Baron Van Brienen Vande Grootelinde, Amsterdam. Worth 400 *gs.*

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10. A Landscape, in which are introduced a great number of figures, enjoying the sports of a horse-race. This picture is mentioned by Descamps.
Collection of M. da Costa, . . . 1754.

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11. A Landscape, with four oxen, two goats, and a herdsman.

1 *ft.* 4 *in.* by 1 *ft.* 8½ *in.*—P.

Collection of M. Eversdyke, . . 1766. . 599 *flo.* 53*l.*

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12. A Landscape, represented under the appearance of rainy weather. In a meadow, which forms the foreground, are a bull and two cows; one of them is feeding near a hedge, and a barricade. Dated 1640.

11 *in.* by 9 *in.*—P.

Collection of M. da Costa, *Hague*, 1764. . 516 *flo.* 46*l.*
——— Anonymous, ... 1773. . 1500 *fs.* 60*l.*
——— of M. Nogaret, . *Paris*, 1780. . 2000 *fs* 80*l.*
A print, corresponding with the preceding, is engraved by Couché.

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13. Two Sportsmen on Horseback, halting at a little inn by the roadside, from the door of which the landlord is coming with a jug and glass in his hands. A third sportsman, mounted on a dapple gray horse, and blowing a horn, is approaching to join his companions, accompanied by a servant with dogs. Evening.

1 *ft.* 6 *in.* by 1 *ft.* 4½ *in.*—P.

Collection of M. Lindert Nieuville, 1765. . 735 *flo.* 68*l.*
Now in the collection of M. Boursault, Paris.

14. The Interior of a Barn, or Stable, in which are two horses standing, and a pig lying down; and through a door in the back part of it is seen a peasant.

9 *in.* by 10 *in.*—P.

Collection of M. de Bruyn, *Amst.* 1798. . 510 *flo.* 45*l.*

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15. A Dutch Dairy Farm, represented under the exhilarating aspect of a fine sunny afternoon, and at the time when the kine assemble for the milkmaid. The view exhibits on the right, a picturesque habitation, with a well in front of it, at which a woman is standing, and near her is a man chastising with his hat a dog for barking at a child: a second female is seen at work within the house. The whole extent of the foreground is occupied by a herd of seven cows, ten sheep, two goats, three horses, and an ass, disposed in every variety of position. A grove of trees extends from the house across two-thirds of the picture, and at a little distance on the left are a lady and a gentleman (probably intended for the owners of the domain); beyond them the eye looks over an extensive tract of flat pasture meadows, in which numerous cattle are grazing. Engraved by Prestel.

1 *ft.* 10 *in.* by 2 *ft.* 8 *in.*—P.

This capital picture was painted expressly for the Princess of Solms, who afterwards declined to take it, in consequence of the objectionable position of one of the cows.

The celebrated collector, Van Hoeck, bought it for 2000 *flo.* 180*l.*

It was subsequently sold, with the entire collection of Madame de Reuver, of Haarlem, to the Prince of Hesse Cassel, from whose gallery it was removed, with many other fine pictures, by the French during the late war, and became the property of the Empress Josephine, at Malmaison; it was lastly purchased, with many others, by the Emperor of Russia, in 1815, and was on that occasion valued at . . . . . 25,000 *fs.* 1000*l.*

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16. *Le grand Troupeau de Bœufs.* This once celebrated picture represents a view over some extensive flat meadows,

having two large trees on the left, beyond which the view is bounded by a high hedge, receding into the distance, and uniting with clumps of trees which conceal a village, indicated by the spire of a church. On the right of the foreground is an aged herdsman, preceded by his dog, driving before him a herd of ten oxen, the number and size of which extend along the whole of the front, and exhibit every variety of colour and attitude which a skilful knowledge of the animal could suggest. Numerous cattle at pasture are seen in the distant meadows, in a remote part of which is passing an open carriage and pair, followed by a man on horseback.

4 *ft.* 6 *in.* by 6 *ft.* 6 *in.*—C. (*about.*)

This picture is described in the catalogue as being one of the finest of the artist's works, and is known under the above title.

Collection of M. Tonneman,	*Amst.* 1754.	3110 *flo.*	280*l.*
——— M. Braamcamp,	1771.	9050 *flo.*	810*l.*

Lost at sea during its transport to Russia.

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17. A Landscape, with a hilly meadow foreground, on which are three oxen, one of them, of a white colour marked with red spots, stands near an old tree and fence on the right, bellowing; three sheep are browsing on the farther side of the hill; a man and two cows are seen in a distant meadow; and beyond these is a farmhouse, embosomed in trees. Signed, and dated 1652. Engraved in the Choiseul Gallery, and also by Pigot, in the Musée Français.

2 *ft.* 6 *in.* by 3 *ft.* 8 *in.*—C.

Collection of M. Julienne,	1767.	4911 *fs.*	196*l.*
——— the Prince de Conti,	1779.	6000 *fs.*	240*l.*
——— Count de Vaudreuil,	1784.	15,000 *fs.*	600*l.*
Valued by the Experts du Musée,	1815.	25,000 *fs.*	1000*l.*

Now in the Louvre.

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18. A Woody Scene, on the left of which are two men, one of whom is playing with a dog; a woman milking a cow, two cows butting each other with their horns, and a

fourth lying down, complete the composition. This picture is dated 1649.

1 *ft.* 6¼ *in.* by 1 *ft.* 4½ *in.*—P.

Collection of M. Van Wassenaar Opdam,
Hague, 1750. . 425 *flo.* 38*l.*
——— M. de Gaignat, . . 1768. . 3215 *fs.* 128*l.*

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19. A Boy stealing a Bitch's Puppies. A landscape, with a large stable and barn on the right, from whence is running a frightened boy, with two puppies in his arms; a third he has let fall, in consequence of the enraged bitch having caught him by the flap of his coat. Two horses are seen within the stable, and about the middle of the picture are two cows; the farthest is lying down, the other a woman is milking: near the building are a ram and a lamb, apparently frightened at the dog, as is also a cock, which is running away. The view is bounded on the right by buildings, and some clusters of trees of admirable foliage; on the opposite side the eye extends over meadows, in which are seen cattle grazing, a man on horseback, &c.

1 *ft.* 9¼ *in.* by 2 *ft.* 6½ *in.*—P.

This capital picture is noticed by Descamps, and was then in the collection of M. Lormier, ... 1754.
Collection of M. Braamcamp, . . 1771. . 4066 *flo.* 364*l.*
——— M. Randon de Boisset, 1777. . 9300 *fs.* 372*l.*
——— M. Geldermeester, . 1800. 10,450 *flo.* 940*l.*
Exhibited in the British Gallery in 1815, 1826, and 1827.
Now in the collection of His Majesty.

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20. Three Oxen in a Meadow, two of which are butting each other; one of them is of a reddish colour, the other gray, marked with white spots. Dated 1650.

11 *in.* by 1 *ft.* 1¾ *in.*—P.

Collection of M. de Gaignat, . . 1768. . 1351 *fs.* 54*l.*
——— M. Randon de Boisset, 1777. . 1300 *fs.* 52*l.*
——— Count de Merle, . . 1783. . 2880 *fs.* 115*l.*
——— M. Le Brun . . . 1791. . 4301 *fs.* 172*l.*

21. A Meadow, in which are three Cows. The nearest to the spectator, of a yellow and white colour, is grazing; another is lying down near a barricade and an old shed; and the third, of a dark colour, stands in a fore-shortened position. In a distant meadow in the opposite side are seen cattle grazing. The appearance of a fine warm afternoon enhances the beauty of the scene. This little picture, which is dated 1642, is of the most exquisite quality.

9½ *in.* by 1 *ft.*—P.

Collection of M. Randon de Boisset, 1777. . 2551 *fs.* 102*l.*
——— M. Robit, . . . 1801. . 6100 *fs.* 244*l.*
——— M. de Preuil, . 1811. . 9000 *fs.* 360*l.*
——— Prince Talleyrand, . 1817. Bought, with many other fine pictures, by Mr. Buchanan, and valued at . . 480*l.*

Now in the collection of M. Valdou, Paris.

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22. A Woman teaching a Child to Walk. A landscape with a cart-shed on the left, in front of which are groups of cattle and figures, consisting of eight sheep, two cows, a horse, and four figures; amongst the latter is a woman milking a cow, which stands at the extremity of the group, and near her are a man and a woman teaching a child to walk. The foreground is tastefully broken, and varied with the stump and trunk of an old tree, &c. Dated 1653.

1 *ft.* 1 *in.* by 11 *in.*—P.

Collection of M. Fabricius, *Haarlem*, 1744. . 375 *flo.* 34*l.*
——— M. Randon de Boisset, 1777. . 4000 *fs.* 160*l.*
——— M. Destouches, . . 1794. 3600 *fs.* 144*l.*
In a public sale at Amsterdam, 1803. 8100 *fs.* 324*l.*
Collection of Lucien Buonaparte, *London*, 1816. (by Mr. Stanley, bought in) for . . . . . 330 *gs.*
Since purchased by M. Nieuwenhuys.
Now in the collection of the late Prince Augustus d'Arenberg.

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23. A Meadow, in which are three Oxen; the one nearest to the spectator stands upon some rising ground, on the left,

and is seen in a profile view; the others are on the opposite side; one of which, of a yellowish red colour, is lying down near an old tree, the other standing. The aspect is that of rain, accompanied by heat, and the atmosphere appears to be dense and heavy. A good example of the master. Engraved, No. 111, in the Stafford Gallery.

10½ *in.* by 11¾ *in.*—P.

Now in the Bridgewater Collection, Lord Francis Egerton,
Worth 350 *gs.*

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24. A Group of Cattle, consisting of three cows and a sheep, upon a hill. A coach, drawn by four horses, is in the middle ground, and a village is seen in the distance.

1 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Braamcamp, . 1771. . 1300 *flo.* 117*l.*
——— M. de Calonne, *London*, 1795. . . . . 310*l.*

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25. A Halt of Sportsmen. Two sportsmen halting on a road near a cottage, partly shaded by clusters of trees; one of them, riding a gray horse, appears, by the richness of his dress, to be a person of distinction, and remains on his steed while a servant arranges the stirrup. His companion, mounted on a bright dun-colour horse, holds a gun in his hand, and has some game attached to the saddle: they are followed by a couple of dogs. At the side of the door sits an old man wiping his brows, by which, and the glowing warmth of the colouring, the artist has ingeniously indicated the heat of the weather. A highly-finished work. Dated 1651.

1 *ft.* 9 *in.* by 1 *ft.* 5¼ *in.*—P.

Collection of M. Randon de Boisset, 1777. . 7450 *fs.* 298*l.*
——— Lord Rendlesham, . 1806. . . . . 450 *gs.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

A picture corresponding very nearly to the preceding, in which the two dogs are omitted, and a woman with a child in her arms,

giving the old man a jug of liquor, is introduced, is in the Gallery of the Hermitage at St. Petersburg.

A picture, described "Horsemen in front of a Stable," dated 1643, was sold in a sale, anonymous, by Mr. Christie, in 1818, for . . . . . 120 *gs.*

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26. Cattle quitting their Shed. A meadow, bounded in part by a hedge, and having a house of a picturesque appearance on the right, out of which are coming two cows, and at the side of the door is seated a woman with a little boy in her arms, who is endeavouring to strike the animals as they pass with a stick. Two hogs are at the side of the house; and in the adjoining meadow are a brown cow and a yellowish one, butting each other, and a herdsman separating them: beyond these is a third cow, of a yellow colour. The distance offers some flat pasture lands, bounded by a line of low trees, from amidst which rises the steeple of a village church. The lustre of a fine summer's morning gives warmth and brilliancy to every object; and the upper hemisphere is beautifully mottled with light flickering clouds. Signed, and dated 1647. An admirable example of the master.

1 *ft.* 3 *in.* by 1 *ft.* 7½ *in.*—P.

Collection of M. Van Pompe, *Leyden*, 1780.	.	5505 *flo.*	495*l.*
——— M. Van Leyden, *Paris*, 1804.		33,600 *fs.*	1344*l.*
——— Anonymous, . *Paris*, 1811.		20,000 *fs.*	800*l.*

In both the preceding sales it was bought in, and afterwards sold to the Duke d'Alberg. It is now in the collection of the Count Czernini, at Vienna, who is said to have paid for it 36,000 *fs.* 1480*l.*

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27. Orpheus Charming the Brutes. The subject is introduced on the foreground of a woody landscape, composed of a lofty hill on the right, clothed with bushy trees, with its base extending to the opposite side, where the view is bounded by the skirts of a forest. The minstrel is represented

sitting at the side of the hill, playing on his harp, the divine harmony of which has drawn around him the lion, the bear, the elephant, the unicorn, the dromedary, and the camel; together with those of a domestic kind, as the horse, the cow, the goat, the sheep, the stag, and numerous other beasts and small animals, both wild and tame, each of which appears to be listening to the enchanting sounds. Every object is painted with the most scrupulous attention to detail, but it must be owned that few of the animals possess the characteristic expression peculiar to its kind. Signed, and dated 1650.

2 *ft.* 1 *in.* by 2 *ft.* 11½ *in.*—C.

Collection of M. Lormier, *Hague*, 1763.	.	1300 *flo.*	117*l.*
——— M. Vander Wouw, 1764.	.	975 *flo.*	91*l.*
Now in the Musée at Amsterdam.		Worth	600*l.*

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28. A View in Holland. The scene exhibits on the right, a house, at the half door of which stands a woman, and a row of three lofty trees rise in front of it; beyond these is seen passing a coach drawn by two horses. In the middle ground are two cows, the nearest of which to the spectator is lying down; and close to the side are three sheep. Signed, and dated 1652. Engraved in the Poullain Gallery.

1 *ft.* 6¼ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Randon de Boisset, 1777.	.	2420 *fs.*	97*l.*
——— M. de Poullain, . . 1780.	.	3200 *fs.*	128*l.*

Exhibited in the British Gallery in 1819.

Now in the collection of Jeremiah Harman, Esq.

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29. Two Cows and a Bull in a Meadow. The view merely represents the summit of a hill, with an old tree and a board fence on the left; and the composition consists of a fine cow, of a whitish colour, marked with yellow patches, represented in a side view, lying down in the centre of the foreground; the other cow, of a dingy dun or mouse colour, stands in a fore-shortened view with her back to the spectator,

on the right, and the bull is seen in an animated position beyond them. The name of the painter, and date, 1647, are inscribed on the board fence. It is impossible to commend too highly this beautiful production of the pencil, so far as relates to correctness of drawing, truth of expression, and exquisite detail in finishing.

1 *ft.* 5½ *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Braamcamp,	. .	1771.	. 2070 *flo.*	186*l.*
——— M. Smeth Van Alpen,	.	*Amst.*	3600 *flo.*	324*l.*
——— Madame Hogguer,	. .	*Amst.*	7926 *flo.*	749*l.*
——— George W. Taylor, Esq.,		1823.	. . .	1210 *gs.*

In the latter sale it was fairly repurchased for the proprietor, and was again sold with the reserve of his collection at Erlestoke, in 1832, for 750 *gs.*: bought by Mr. J. Nieuwenhuys, at the sale of whose collection, in 1833, it was bought in for 1105 *gs.*

Now in the possession of J. Walter, Esq., M.P., Berkshire.

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30. The Dairymaid washing her Milk Pails. The view represents a verdant meadow, with a cluster of trees on the left, and a pond extending along the foreground. On the farther side of the water is a woman, wearing a red skirt, stooping to wash a milk pail in the stream; behind her are three cows, one of them, of a red colour with a white face, stands near her, a second is drinking, and the remaining one is lying down between two trees, close to which are a herdsman and his dog. On the opposite side the eye looks over a great extent of flat pasture land, where kine are browsing. The glowing warmth of a fine summer's evening gives beauty to the scene. Signed, and dated 1647. A charming example of the master. Engraved by Couché in the Choiseul Gallery.

1 *ft.* 4½ *in.* by 1 *ft.* 3 *in.*—P.

Collection of the Duc de Choiseul,		1772.	15,000 *fs.*	600*l.*
——— the Prince de Conti,		1777.	10,900 *fs.*	436*l.*

Now in the collection of M. Six Van Hillegom. Worth 700 *gs.*

31. A Hunting Party passing through a Wood. The view appears to be taken from the beautiful groves of the Hague, and presents to the eye that rich luxuriance of foliage which distinguishes the agreeable retreat. A party of huntsmen, with attendants and numerous dogs, are seen passing slowly among the trees, and along an avenue: among them is a gentleman near the front, on a bay horse, beyond whom is a second on a gray one; they are preceded by a pack of hounds, and two huntsmen on foot with hawks; and these are met by three oxen, driven by a herdsman. At the extremity of the wood is a coach and four, preceded by two out-riders. Engraved by Dankerts, in the Choiseul Gallery. If an opinion may be formed of a picture by a print, this appears to be a work of the rarest excellence.

2 *ft.* by 2 *ft.* 5 *in.*—P.

Collection of the Duc de Choiseul,	1772.	27,400 *fs.*	1096*l.*
——— the Prince de Conti,	1779.	10,000 *fs.*	400*l.*
——— the Marquis de Pange,	1781.	14,000 *fs.*	560*l.*
——— M. de Bœuf, . . .	1782.	15,600 *fs.*	624*l.*
——— M. de Bois, . . .	1785.	14,200 *fs.*	568*l.*

Now in the collection of the Emperor of Russia.

A picture corresponding with the preceding description, dated 1652, is in the Dresden Gallery. This is perhaps the joint work of Paul Potter and Karel du Jardin.

2 *ft.* 2½ *in.* by 2 *ft.* 8½ *in.*—C.

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32. A Landscape, composed of a road over a hill, a piece of water on one side, and an old tree on the other. Close to the front is a group of five goats, beyond which sit a peasant and his dog; and at a turn of the road is seen a traveller arriving, near whom are four goats on a hill. Engraved, No. 10, in the Choiseul Gallery.

8 *in.* by 9 *in.*—P.

Collection of the Prince de Conti, .	1779. .	930 *fs.*	37*l.*

33. A View in the Wood at the Hague. The scene merely represents an alley of trees, along which are passing a cart drawn by two horses, and a man driving a flock of sheep towards the front. Close to the left are three cows, and on the opposite side are a lady sitting on a bench, and a gentleman standing by her; beyond these are four other persons. The cattle and figures are very subordinate to the landscape, and are faintly discovered in the shade of the trees. It is evident, from the admirable truth of the foliage, and its exquisite finishing, that this picture was done from nature.

1 *ft.* 2 *in.* by 1 *ft.* 3 *in.*—P. (*enlarged* 1 *in.*)

Collection of M. Nogaret,	. . .	1780.	. 2400 *fs.*	96*l.*
——— M. de St. Victor,	.	1822.	. 2700 *fs.*	108*l.*

In the latter sale it was purchased by M. Nieuwenhuys, and sold to Thomas Emmerson, Esq., for 200*l.*; and was lastly sold by the Writer to M. M. Van Loon, in whose excellent collection it now is.

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34. The Portrait of a fine Dog, represented standing in a side view, fastened to a kennel by a chain. Painted the size of life. Engraved anonymous, by P. Dell.

3 *ft.* by 4 *ft.*—C.

Collection of M. Nogaret,	. . .	1780.	. 1660 *fs.*	68*l.*
——— the Marquis de Marigny,		1781.		
——— M. Smeth Van Alpen,		1810.	. 685 *flo.*	62*l.*
——— M. Le Brun, .	*Paris,*	1811.	. 4700 *fs.*	188*l.*

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35. Cattle and a Milkmaid in a Field. The view exhibits an open country, with a hilly foreground, on which are a yellowish coloured cow with a white face, lying down, and a bull standing near an old tree at the side; beyond these is a sheep, and still farther is a woman with a yoke of pails. A cottage is seen in the distance. This pleasing and clever work of the master is dated 1646.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. Braamcamp, . . 1771. . 910 *flo.* 82*l.*
——— M. Danser Nyman, . 1797. . 520 *flo.* 47*l.*
Now in the collection of Madame Hoffman, Haarlem.

A picture corresponding with the preceding, and perhaps the same, was sold in the collection of M. Cremer,
Rott. 1816. . 5100 *flo.* 460*l.*
Collection of M. Schimmelpenninck, 1819. . 4125 *flo.* 347*l.*

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36. A Bull and two Sheep in a Meadow. The principal object is a fine bull, of a reddish colour, represented in a side view, standing on the foreground of a field, on the right of which are two sheep reposing at the foot of an old tree. A frog creeping on the front ground, and some cattle seen in a distant meadow, complete the composition. Dated 1647.

2 *ft.* 1½ *in.* by 2 *ft.* 1½ *in.*—P.

Collection of M. Proley, ... 1786. . 4376 *fs.* 175*l.*
Now in the collection of Edward Gray, Esq.

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37. A View over the Meadows of a Dairy Farm, represented under the aspect of a fine summer's afternoon. The scene exhibits a row of pollard trees, dividing the front from the middle-ground, and uniting with a cluster of trees on the left, which partially screen a thatched house or grange. Along the foreground are distributed a herd of five cows, a bull, and three sheep; two of the former are standing, and the rest are lying down: a young woman is milking one of the cows, and at the same time conversing with a herdsman, who stands near a fence on the left; on the opposite side are two sheep, close to some hurdles. Beyond the willows are seen a lady and gentleman (intended, no doubt, for the owners of the farm), taking their afternoon walk; the former screens her face from the sun with a fan; a little dog follows them. Numerous kine are browsing or ruminating in the adjacent meadows, at the extremity of which is visible the château of the proprietor, partly hidden by trees. The glowing warmth

of the most perfect sunshine pervades the scene; and, from the lengthened shadow of the trees, the continuation of milking, and the cattle being still reposing from the heat, the time indicated may be about four o'clock in the afternoon.

1 *ft.* $3\frac{5}{8}$ *in.* by 1 *ft.* $7\frac{3}{4}$ *in.*—P.

This superlative production was painted (according to the date on the picture) in 1647, for M. Van Slingelandt, in whose family it remained until the year 1785, when it was sold by auction at Dort for

8010 *flo.* 720*l.*

Collection of M. Tolozan, *Paris*, 1801. . 27,050 *fs.* 1082*l.*

It subsequently became the property of Mr. Crawford, of Rotterdam; and was lastly put up for sale at Mr. Christie's in 1806, when it was bought in for 1552*l.*, and was afterwards sold to the present proprietor, the Marquis of Westminster, for somewhat less than that sum.

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38. A Woman with a Fowl in her Hands, standing at the door of a barn, or cowhouse, in front of which lies a pig, and near it are two cows tied up. Beyond these objects, the eye looks over the distant country.

1 *ft.* by $9\frac{1}{2}$ *in.*—P.

Collection of M. Van Slingelandt, .	1785.	. 560 *flo.*	50*l.*
——— M. Lambert, .	1787.	. 2700 *fs.*	108*l.*
——— M. de Calonne, . .	1788.	2600 *fs.*	(bt. in.)
Same collection, . . *London*,	1795.	. . .	55 *gs.*

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39. Two Hogs, of a sandy yellow colour, patched with black, lying, with their legs tied, on the brick floor of a shed.

$9\frac{1}{2}$ *in.* by 1 *ft.* $\frac{3}{4}$ *in.*—P.

Collection of M. Van Slingelandt, *Dort*, 1785. 121 *flo.* 10*l.*

Now in the collection of His Majesty.

Exhibited in the British Gallery in 1826 and 1827.

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40. Three Cows in a Meadow; two of which are standing, and seen in nearly side views: the nearest of them to the spectator is of a dull dun colour, and the other of a reddish

brown; the remaining animal is white, patched with brown, and is lying down ruminating. A small clump of trees at the side complete the composition. Signed, and dated 1651.

1 *ft.* 3¾ *in.* by 1 *ft.* 2 *in.*—P.

Collection of M. Beaujon, . . .	1787.	. 3900 *fs.*	156*l.*
——— the Chevalier Erard, .	1832.	13,000 *fs.*(bt.in)	520*l.*
Same collection, . . . *London,*	1833.	. . . .	310 *gs.*

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41. Portrait of a speckled Gray Horse, represented standing in a fore-shortened view, on the foreground of a meadow. In the distance is seen a gentleman on horseback, accompanied by a man on foot, coursing with three greyhounds.

1 *ft.* 6½ *in.* by 10¼ *in.*—C.

Collection of the Chevalier Lambert,	1787.	. 1400 *fs.*	56*l.*
——— M. Smeth Van Alpen,	1810.	. 655 *flo.*	59*l.*
——— M. Le Brun, . . .	1811.	. 1810 *fs.*	72*l.*

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42. Portrait of a Piebald Horse, represented in nearly a front view, standing on the foreground of a meadow. In the distance are seen a coach and four.

1 *ft.* 6½ *in.* by 1 *ft.* 5 *in.*—C.

Collection of M. Smeth Van Alpen,	1810.	. 500 *flo.*	45*l.*

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43. A White Bull ruminating in a meadow near an old tree. This picture is mentioned by Descamps.

1 *ft.* 3½ *in.* by 1 *ft.*—P.

Collection of the Duc de Praslin, .	1793.	. 2602 *fs.*	104*l.*

The preceding is perhaps the picture engraved by Musquitier, entitled *L'Amant de la Belle Europe.*

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44. A Bull, with Oxen and Cows, about six in number, in a Meadow. This admirable picture is distinguished by a red and a white cow, lying down near the centre of the foreground, and a bull with white feet standing behind them; beyond these are two oxen, playfully butting each other with their

horns; and near an oak tree on the left lies a brown cow. An alley of trees, apparently leading to a house, is seen in the distance. Some passing clouds give indications of approaching rain. Signed, and dated 1652.

1 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—P.

Formerly in the distinguished cabinet of Wassenaar Opdam.

Collection of the Duc de Praslin, . 1793. 28,200 *fs.* 1128*l.*
——— M. Robit, ... 1801. 29,700 *fs.* 1188*l.*

Now in the collection of the late Duc de Berri.

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45. A Meadow, in which is a cow of a reddish colour, patched with white, standing near a fence, ruminating. In a field meadow are seen cattle grazing. This picture is said to have been painted by the artist at a very early age.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Destouches, . . 1794. . 1550 *fs.* 62*l.*

A picture corresponding in description to the preceding is in the collection of Jeremiah Harman, Esq.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*

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46. Three Cows in a Meadow. One of them, nearly white, stands in front with her head turned to the spectator, and a second is behind her, bellowing. The foreground is beautifully diversified with plants, and the trunk of an old tree. A cloudy sky, indicating approaching rain, casts a partial gloom over the scene.

12 *in.* by 10 *in.*—P.

Collection of M. Destouches, . . 1794. . 4301 *fs.* 172*l.*

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47. A Landscape, abounding with trees, apparently representing the entrance to a wood. A large herd of oxen, some of which are drinking at a pond, occupies the extremity of the foreground, which is embellished with herbage and plants.

3 *ft.* by 5 *ft.*—C.

Collection of M. Robit, ... 1801. 11,000 *fs.* 440*l.*

48. A Landscape with Cattle. The effect indicates the evening of a fine day, and peasants are seen milking the kine.

Collection of M. Greffier Fagel, . 1801. . . . . 130*l.*

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49. Peasants Dancing to the sound of a Pipe. A pastoral scene, represented under the aspect of a fine evening. Three cows stand in a group on the margin of a clear stream on the left, and a fourth cow is a little beyond them. Near a hovel on the opposite side are two sheep lying down, and an ass standing near them. The labour of the rustic has ceased, and he is now seen enjoying the lively dance to the sound of a bag-pipe: a company of three peasants and the musician occupy the centre of the middle distance. The landscape offers a country diversified with trees and hedges, enclosing meadow grounds. This highly-finished picture is dated 1649.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Lormier, . . . 1754.
——— M. Helsleuter, . . 1802. . 4403 *fs.* 176*l.*
——— William Smith, Esq.; sold privately.
——— M. Lapeyrière, . . 1825. . 8950 *fs.* 358*l.*
Now in the collection of M. Pellapra, Paris.

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50. Portraits of Dogs. The interior of the hall of a gentleman's house, in which are eight beautiful dogs, of the pug kind, disposed in varied and natural positions: among them are two mounted on a chair covered with blue velvet, two others stand close to the front, and a third pair are at play together near a door on the left, through which is seen the distant landscape. This highly-studied and carefully-finished work has unquestionably been painted for the owner of the little pets. It is signed, and dated 1649.

3 *ft.* 10 *in.* by 4 *ft.* 11 *in.*—C.

Sold in a public sale, in . . *Paris*, 1803. . 7152 *fs.* 286*l.*
Now in the collection of Count Forbin Janson.

51. Cattle Pasturing. The view offers a level meadow, bounded on the right by a hill, surmounted by trees; several sheep and two goats are browsing on its sloping sides. On the foreground are a bull and an ox standing, and a cow lying down by the side of a goat: a sheep, two rams, and a lamb, are near them; and a brown horse is at a little distance from the ox. At the foot of a tree on the left, are a woman suckling an infant, and a peasant playing on a bagpipe; and close to them are a dog and an ass. Beyond these the country assumes a hilly aspect, and abounds with wood: at a remote distance is seen a round tower, rising above a clump of trees. This capital picture is signed, and dated 1651.

2 *ft.* 3 *in.* by 3 *ft.* 2 *in.*—C.

Collection of M. Vander Pot, . . 1808. . 10,050 *flo.* 904*l.*
Now in the Musée at Amsterdam. Worth 1500 *gs.*

A duplicate of the preceding picture was sold in the collection of M. Valckenier in 1796, for 3025 *flo.* 272*l.*; bought by Mr. Bryan, at whose sale, in 1798, it was knocked down for 1170 *gs.* It was subsequently sold to the Duke of Bedford, and was exhibited in the British Gallery in 1815.

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52. A View of a Meadow, in which are a black and white bull, with white marks on his feet, and a reddish cow lying down near him on the left; the cattle are relieved in effect by an old tree and some bushes. This is perhaps the same as *No.* 54.

1 *ft.* 5 *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Sereville, . 1811. (bt. in) 3000 *fs.* 120*l.*

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53. A Bull, five Cows, a Sheep, and a Ram, in a Meadow. The view exhibits on the left, part of a farm-house, with a cluster of trees growing at its side, and a row of five old pollard willows, extending half across the meadow. A bull, of a reddish brown colour with a white face, lies close to the front on the left, and a sheep reposes behind him; two cows, one of them of a tawny yellow colour, the other of a yellow, patched

with white, are recumbent together near the centre; a third, of a mouse colour, stands beyond them, a little remote from which lies a fourth; the remaining beast, of a yellow and white mixture, is near the house, being milked by a woman. Close to a boarded fence, on which are the artist's name and date, 1653, reposes a ram. A gentleman, probably intended for the owner of the farm, is seen in an adjoining field with a gun on his shoulder, and followed by a dog. The distance is partly bounded by a hedgerow and a river, and the general appearance is that of a fine warm morning, with the dew still fresh on the herbage.

1 *ft.* 10¼ *in.* by 2 *ft.* 2 *in.*—P.

Collection of M. Muilman, *Amst.* 1813. . 1550 *flo.* 139*l.*

Now in the collection of M. Mogge Muilman, Amsterdam, 1833.

This very beautiful and perfect specimen of the master would probably sell at the present time for . . . . . 600 *gs.*

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54. Landscape with Cattle. The view presents a single hill, on the summit of which, and left of the picture, is an old tree rising among a few bushes; in front of these stands a steer, bony in form, and of a dark colour, patched with white; the animal is seen in a side view: close to it is a cow of a light red colour, intermixed with white, lying down ruminating. The effect exhibits a fine clear day. Signed, and dated 1645. An excellent example of the master. This is perhaps the same picture as *No.* 52.

1 *ft.* 8 *in.* by 1 *ft.* 3 *in.*—P.

Collection of William Wells, Esq., Redleaf, 1828.

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55. Three Cows at Pasture. The view represents the usual flat scene so general throughout Holland, varied with a stream of water in front, and a few light trees at the side.

1 *ft.* 4 *in.* by 1 *ft.* 3½ *in.*—C.

Collection of Hart Davies, Esq., . 1814. . . . . 150 *gs.*

Now in the collection of Peter James Miles, Esq., Bristol.

56. A Woman Milking, &c. The view represents a meadow, with some water in front, and a tree at the side, under the shade of which stands a horse: some cows are on the margin of the pool, and several sheep are near them. On the right of the foreground is a herdsman, apparently in conversation with a woman who is milking. Dated 1651.

1 *ft.* 4½ *in.* by 1 *ft.* 8½ *in.*—P. (*about.*)

Collection of Willett Willett, Esq., 1813. (bought in) 665 *gs.*
Same collection, ... 1819. (Mr. Christie) 400 *gs.*

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57. Three Cows in a Meadow. This picture may be distinguished by a red cow which is grazing in front; a second, of a yellow colour, patched with white, stands on the right near a clump of trees; the remaining beast is of a dark hue, and the most remote from the spectator. Signed, and dated 1652.

11 *in.* by 1 *ft.* 1¼ *in.*—P.

Collection of Alexis De la Hante, Esq., 1814. . . . . 100 *gs.*
At a sale, ... 1824. (Mr. Stanley) 80 *gs.*
Collection of Michael Zachary, Esq., 1828. (bought in) 190 *gs.*

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58. A View near a Farm, with a peasant driving cattle up a flooded lane, between an avenue of trees. Faint gleams of sunshine pervade the landscape.

1 *ft.* 4½ *in.* by 1 *ft.* 2½ *in.*—P.

Sale of P. Panné, Esq., ... 1819. . . . 140 *gs.*
Collection of Lord Radstock, . . 1826. . . . . 86*l.*
Now in the collection of Thomas Emmerson, Esq.

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59. The Dairy Farm. The view exhibits on the right, a farm-house, with adjacent buildings, and a few clusters of light trees, around which is spread some extensive meadows, well stocked with cattle; of those distributed over the foreground may be enumerated, five cows, a calf, a goat, a ram, and four sheep. The general effect given is that of the afternoon of a

fine day, which is also indicated by a woman in a scarlet jacket, who is milking one of the kine, while others appear to be waiting for a similar purpose. Signed, and dated 1646.

1 *ft.* 7½ *in.* by 2 *ft.* ½ *in.*—P.

This capital picture formerly adorned the collection of M. V. L. Van Slingelandt.

Collection of M. La Perrier, . 1817. . 17,230 *fs.* 689*l.*
——— Alexis De la Hante, *Lond.* 1821. (bought in) 760 *gs.*
——— M. Lapeyrière, . . 1825. . 28,200 *fs.* 1228*l.*

Exhibited in the British Gallery in 1828.

Now in the collection of the Duke of Somerset.

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60. Two Oxen in a Meadow, playfully butting each other with their horns; one of them is of a whitish colour; the other is of a tawny yellow, patched with white. A cow lies down near the bole of a tree on the left; beyond which are some light trees and a thatched cottage; and the spire of Haarlem church is seen in the distance. This is a free and masterly little picture. Dated 1653.—*See also No.* 20, *page* 127.

11¼ *in.* by 1 *ft.* 1 *in.*—P.

Collection of Vander Wynne Garde, 1822. (sold by the Writer) 400 *gs.*

Now in the collection of Alexander Baring, Esq.

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61. Horses in a Meadow. The scene represents a view over the flat pasture lands of a Dutch farm, terminating with clumps of trees, among which appears the residence of the owner. In the foreground is a peasant, cautiously advancing with his hat in his hand to catch a bay horse, which, by its animated expression, seems disposed to give him some trouble. A second horse, of a dappled gray colour, stands near a pollard willow on the right, apparently startled by the barking of a little spaniel. The name of the painter, and the date, 1653, are written on the trunk of an old tree, lying on the foreground.

Sold by the Writer to Alexander Baring, Esq., in 1822, for 300 *gs.*, from whom it passed in exchange to Mr. Buchanan, at the same price. It was subsequently sold in the collection of the Honourable G. J. Vernon, by Messrs. Christie and Manson, in 1831, for 172 *gs.*

Now in the possession of John Sanderson, Esq.

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62. The Fancy Palfrey. A young horse, of a white colour, spotted with black, standing on the foreground of a meadow; he is represented in an animated position, and appears by his action to be startled at something. At some distance off are seen three stags drinking at a pond.

1 *ft.* 1½ *in.* by 11 *in.*—P.

Collection of M. Lapeyrière, . . 1825. . 4810 *fs.* 192*l.*

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63. A Farrier's Shop by the Roadside. The building occupies the right of the picture, and the door, being open, the interior of the shop, and a smith working at the forge, are seen; and at the entrance to it are two dogs, one of which is gnawing a bone, and the other looking wistfully at it: at the side of the building is a wooden erection, in which is fixed an old horse, whilst the farrier, wearing spectacles, and assisted by a man at his side, examines the animal's mouth; and a boy stands behind them, looking on. At a little distance from these are a white horse and a cock.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—P.

Collection of Madame De Monté, *Utrecht*, 1825. 7100 *fs.* 639*l.*

This is probably a fictitious price, created by the proprietor (a dealer), who had previously bought the collection. It was subsequently sold by Mr. Nieuwenhuys to the Count Perigaux Lafitte, in whose collection it now is.

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64. A Dutch Gentleman and his Wife, enjoying the air of a fine summer's evening. The view represents a hilly meadow, with a pond in front, at which a red cow is drinking. A row of tall elms adorn the summit of the hill, near which are seated

the probable owner of the farm, and his wife (these are supposed to represent the artist and his wife); on their right is a cow grazing, and behind them is another cow on the farther side of the pond. A peasant woman, bearing a pitcher in her hand, is approaching the front. At the bottom of the hill on the opposite side, are seen two cows lying down together. A gleam of sun, from a partially overcast sky, evinces, by the lengthened shadows, the decline of day.

1 *ft.* 1½ *in.* by 1 *ft.* 4½ *in.*—P.

Formerly in the celebrated collection of M. Lormier.

Collection of the Earl of Radstock, 1826. . . . 355 *gs*

Exhibited in the British Gallery in 1821.

Now in the possession of Messrs. Woodburn.

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65. The Rabbit Warren. The scene represents a large sandy hill, surmounted by a few slender trees. On the right of the foreground are two donkeys, one standing, the other lying down amongst thistles and other herbage: near these are a she-goat, lying down, and two kids playing at her side; a little beyond them sits a rabbit at the mouth of a burrow; and close to the left lies an old he-goat: a woman and another goat are seen on the farther side of the hill. The glowing warmth of a fine summer's evening illumines the scene, and sparkles upon the thistles and other herbage growing on the foreground. Signed, and dated 1647.

1 *ft.* 5 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Eynard, . . . 1826; bought privately by the Author, ... 7000 *fs.* 280*l.*

Collection of M. Zachary, Esq., . 1828. (bought in) 390 *gs.*

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66. A Pastoral Scene. The view represents, on the right, clusters of trees, of rich and varied foliage, close to which are a cowhouse and a hayrick; in front of the former are two men unloading a cart, and a flock of eleven sheep is entering a shed: on the opposite side are a peasant, four cows, a sheep,

and a horse; the nearest of these to the spectator is a white spotted cow, seen in a fore-shortened view, lying down; the rest of the animals are disposed in the most picturesque manner over the meadow, which is bounded by a high hedge, beyond which appears a broad hill, covered with sheaves of corn. The glowing warmth of the setting sun is diffused over the landscape, and its brilliancy is successfully aided by the broad shadows of the lofty umbrageous trees on the left. The name of the painter, and date, 1654, are inscribed on the trunk of a tree lying among herbage in the foreground. This is a highly-finished picture, of the most esteemed quality.

1 *ft.* 11 *in.* by 1 *ft.* 9 *in.*—P.

Collection of Lindert de Neuville, . 1765. 1505 *flo.* 135*l.*

——— Peter Van Locquet, *Amst.* 1783. 7540 *flo.* 678*l.*

It subsequently became the property of M. de Noailles, and was lastly sold in the collection of Lord Gwydyr in 1829, . 1205 *gs.*

Now in the choice collection of the Right Honourable Sir Robert Peel, Bart.

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67. A Gray Horse, speckled with black, standing in a side view in the foreground of a meadow, with its back near the trunk of a tree. The view represents a bald, barren scene, with a pond in front, at which a stag is drinking. Signed, and dated 1653.

1 *ft.* ¼ *in.* by 1 *ft.* 4½ *in.*—P.

Now in the possession of Messrs. Woodburn.

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68. The Milkmaid. A woody scene, with a hovel and a well of a picturesque appearance on the right. In the centre of the foreground is a young woman seated, milking a yellow and white cow; but while thus engaged, a youth appears to have crept towards her on his knees for some object of fun, in which she has detected him, and in return is squirting the milk from the teat of the animal into his face, at which an old man standing by is laughing heartily. A cow, of a whitish colour, lying down, a sheep, an old horse, and a dog, complete the

group. A third cow is seen on some rising ground on the left. The view is bounded by a tree and a hedge. Done in lithography, by Achilles.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

Now in the collection of the Duke of Mecklenburg. Worth 200 *gs.*

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69. A Stye, in which are a fine large sow sitting on its haunches, and a hog lying down by it. The stye is composed of old boards, and covered in part with a few tiles, mingled with thatch. Painted in a most masterly manner. Dated 1647.

1 *ft.* 10 *in.* by 2 *ft.* 5 *in.*—P.

Now in the collection of M. Hodgson, Amsterdam.

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70. A Young Bull and two Cows in a Meadow. The nearest of these to the spectator is a black and white cow, lying down ruminating; beyond it, and close to the trunk of an old tree, stands a fine young bull, whose attitude denotes him to be bellowing; the second cow, seen in a hinder view on the opposite side, and the most distant of the three, is of a yellowish colour. A waggon, with a peasant in it, drawn by two horses, is passing at the end of the field, and the distance terminates with low trees and sand hills. This very admirable picture is painted with a broad free pencil; the animals are finely drawn, and its general effect is uncommonly good. Signed, and dated 1649.

2 *ft.* 4 *in.* by 2 *ft.* 1½ *in.*—P.

Collection of M. Servad, . *Amst.* 1778. . 2510 *flo.* 225*l.*

There is a fine print by Le Bas, in the Le Brun Gallery, in which it is stated to have formerly belonged to Vander Markt.

The Writer has been informed that this fine picture was bought out of the Crozat collection for 300*l.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty. Worth, perhaps. 1000*l.*

71. A Woody Scene. On the foreground are three cows; one of them, of a yellowish red colour, is lying down; a second, of a similar colour, is also reposing beyond it; and the third, of a dun colour, is standing near a goat with two kids. A little remote from these are two cows on the margin of a stream. This is an early production.

$9\frac{3}{4}$ *in.* by 1 *ft.* 1 *in.*—P.

Formerly in the collection of the late Elisha Biscoe, Esq.

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72. Two Horses in a Stable, at the door of which is seated a peasant asleep. A cock is also near the entrance, and two swine lie together a little way from it. A brilliantly-coloured and well-finished production.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—P.

Now in the collection of the Duke of Mecklenburg, Ludwigslust.

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73. A beautiful White Spaniel, patched with liver colour, represented in a side view, standing on the foreground of a flat field, with its head turned to the spectator. A carefully-finished production. Signed, and dated —50.

$6\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

Purchased at Gronengen, . . . 1833. . 400 *flo.* 36*l.*

Now in the collection of M. Six Van Hillegom.

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74. A Landscape, with a hilly pasture, in front of which are four cows; one of them, of a brownish colour, is standing on the summit of the hill; the other three are lying down ruminating; and in a distant meadow are seen more kine. A cloudy sky casts a solemn effect over the scene. Dated 1653.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

This picture was bought in Italy, by M. Caramen, for the sum of 15,000 *fs.*, 600*l.*, and is now in his possession, at Vienna.

75. The Prize Bull. The head and shoulders of a fine young bull, entirely white. He is represented in an animated position, with his head turned to the spectator; his eyes beam with fire, his mouth is slightly open, the nostrils distended, and his crest and forehead abound with tufts of hair. A wreath of flowers is suspended round the neck.

2 *ft.* 6½ *in.* by 2 *ft.*—C. (*oval.*)

It is difficult to decide whether this picture was intended to represent the metamorphosed lover of Europa, a sacrificial offering, or a prize bull of Holland. It is a well-studied work, and is painted with a rich full body of colour.

Now in the possession of Mr. Peacock.

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76. A Group of two Cows and a Bull, upon the summit of a gentle hill, and in front of a cluster of bushes. The nearest of the animals is a reddish cow, which a woman, wearing a red jacket, is milking; a young bull, of a brown colour and a white forehead, is lying down by her; and the remaining animal is at the side, rubbing itself against a tree. This picture is signed, but not dated; it has the appearance of being an early production.

10¼ *in.* by 11¼ *in.*—P.

Sold by the Directors of the Musée at Amsterdam, in 1828. 900 *flo.* 81*l.*

Collection of Thomas Emmerson, Esq. 1829. . . . 106 *gs.*

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77. A View in a Wood, with a vista through it. The foreground is animated by six cows and three sheep; and on the left is a man seated on a bench between two trees. The scene is also distinguished by the turret of a house rising above the trees on the right. The animals are subordinate to the landscape.

9 *in.* by 11 *in.*—P.

Now in the collection of William Wells, Esq., Redleaf.

78. A Hilly Scene, with a tree on the right, and a high bank on the opposite side, forming a kind of dell or ravine in the centre, overgrown with brambles and water plants, among which is a wild boar in his lair. A buck and a doe are on the summit of the hill; and the view is bounded in the distance by some trees. Signed, and dated 1650.

11 *in.* by 11¼ *in.*—P.

Collection of Thomas Emmerson, Esq. 1829. . . . . 60 *gs.*

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79. A Group of three Oxen and a Sheep in a Meadow. The nearest of the former is of a yellowish red colour, marked with white, and is lying down close to the front, with its head towards the spectator; a second, of a bright dun colour with a white face, stands on the left; and the sheep lies near a little fence behind the latter: the third ox is black, and stands near the centre of the picture. A dark cloud obscures the greater portion of the sky, and presents the appearance of a passing storm, through which some transient gleams of sunshine break out, and give extraordinary lustre to the animals and the foreground. This picture was painted in the artist's best period, and in his delightful sparkling manner. Signed, and dated 1647.

11½ *in.* by 1 *ft.* 4¼ *in.*—P.

Now in the collection of Lady Mildmay, at Dogmersfield.

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80. A Hunting Party. The company, consisting of a lady and two gentlemen, with attendants, are seen approaching upon a high road, which leads in an oblique direction on the left, through an agreeable country, to a Dutch mansion-house. The lady, suitably attired, and wearing feathers in her head, is mounted on a fine horse, and rides between the two gentlemen, carrying a hawk on her hand. They are preceded by a spaniel, and followed by two attendants on foot, and a brace of greyhounds. A coach and four, with an elderly

gentleman in it, is at a little distance, on an acclivity of the road. A lofty tree stands in the left corner, at the base of which are the name of the artist, and the date, 1653. The road is also skirted on one side with a few tall slender trees of scanty foliage. The appearance of a fine summer's morning lends a charm to the scene. A well-studied, and elaborately-finished picture.

1 *ft.* 10½ *in.* by 2 *ft.* 1½ *in.*—C. on P.

Collection of his Grace the Duke of Bedford; put up at Sale by Mr. Christie, ... 1827. (bought in) 400 *gs.*

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81. Three Cows, a Bull, and two Sheep, in a Meadow. A view over some extensive flat pasture lands, having a slight elevation of ground on the left, from whence rise two trees of scanty foliage: near these are a whitish cow, tinged with yellow, and a sheep lying down ruminating, while a young bull stands by, rubbing its neck against one of the trees: more towards the side is a second cow, of a yellowish red colour, grazing; the remaining cow is black and white, and stands in a side view on the right of the picture. Near the centre of the view, at the extremity of the foreground, are a ram and a ewe, beyond which is an aged herdsman. Upon a board fence attached to a willow at the side are the name of the artist, and date, 1648. A barn is a little beyond this object, and several kine are in a distant meadow, at the extremity of which is visible a château among trees. The beautiful aspect of a fine warm morning gives lustre to the scene. This picture is painted in the most accomplished manner of the master. There is an indifferent etching after it by Burnett.

1 *ft.* 8 *in.* by 2 *ft.* 4 *in.*—P.

Removed from the Louvre in 1815, and restored by the Allies to the Gallery at Hesse Cassel.

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82. Four Cows in a Meadow. The scene represents the summit of a hill, the height of which precludes the view of

any distant object. Of the several cows disposed on the foreground, the nearest one to the spectator is of a dull white colour; she is lying down, with her head turned into the picture; a second, of a white speckled with yellow, stands on the left, near a small tree and a fence; and beyond this is a third (also standing), of a red colour; the remaining beast, of a brown hue, is seen in a hinder position on the right, browsing. Signed, and dated 1644.

1 *ft.* 3 *in.* by 1 *ft.* 2 *in.*—P.

This well-finished production has severely suffered by cleaning, and restoration in the sky.

Now in the palace at Wilhelmshohe, Hesse Cassel.

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83. Three Cows in a Meadow. On a gentle rise on the left, are a red and white cow lying down, and a speckled one standing a little beyond her; the view on this side is bounded by some low bushes: the third cow is seen more distant on the opposite side, grazing. The general appearance is that of approaching rain. Dated 1646.

10 *in.* by 1 *ft.*—P.

Collection of M. Goll de Frankenstein, 1833. 2835 *flo.* 254*l.*

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84. Companion. Horses in a Meadow. A dark brown horse, standing in an animated position (apparently neighing), near a rustic fence in the centre of a broken foreground; a little retired on the same side, is a white stallion, standing near a cluster of trees. The distance exhibits the flat meadows peculiar to Holland, in which are cattle grazing. Dated 1645. Etched by Potter, and engraved by Aubertin.

Collection of M. Goll de Frankenstein, 1833. 2500 *flo.* 224*l.*

Now in the collection of A. Vander Hoop, Esq., Amsterdam.

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85. An Equestrian Portrait of Dederick Tulp Ridder (or Knight), when 29 years of age. He is dressed in the rich

costume of the period, consisting of a cuirass over a buff jacket, with richly embroidered yellow silk sleeves, and girt with a red sash; he has on tawny-yellow pantaloons, and wears a full flowing wig. His charger is a fine mottled gray, caparisoned with a red velvet saddle. In the distant country, which is intersected by a river, is seen a party of gentlemen enjoying the sports of the field. Upon the bole of a large tree on the left side, is suspended the arms of the family, with the inscription, "Dederick Tulp Ridder Meester Knaap Van Holland en West Friesland, Shepen en Collonel van de Burgerij der Stadt Amsterdam Bewmdhebber van de Oost Judische Compagnie Gab 6 Juny 1624 Ob. 6 Maart 1682 in Amsterdam." Signed, Paulus Potter, 1653.

10 *ft.* 10 *in.* by 9 *ft.*—C.

The above gentleman was brother, by a second marriage, of the father-in-law of the celebrated Burgomaster Six.

Now in the collection of M. Six Van Hillegom.

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86. A View in a Meadow, with a gentle rise on the right, on the summit of which are a black cow lying down, and a young bull of a reddish brown colour, standing near her; on the opposite side, and in the second distance, are two sheep and a cow near two slender trees. A cloudy sky casts a sombre aspect over the country, which is relieved by a ray of sunshine. Signed, and dated 1647.

1 *ft.* 6¾ *in.* by 1 *ft.* 2¾ *in.*—P.

There is a print by Couché, which closely resembles the above picture.

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87. The Companion. A Landscape, with a barn on the left, the door of which is open, and a gray horse and a man are seen within; near it are a woman with a child, and a man assisting a boy to mount a horse. Close to the front are a cock and three hens, and in a distant meadow on the opposite

side, are several cows grazing. The scene is enlivened by a brilliant burst of sunshine through a cloudy sky, producing a powerful effect. Signed, and dated 1647. This and the Companion are of very excellent quality.

1 *ft.* 5¾ *in.* by 1 *ft.* 3 *in.*—P.

Exhibited in the British Gallery in 1815.

Now in the collection of Philip Henry Hope, Esq.

A duplicate of the preceding picture, having the appearance of being a genuine work of the master, so far as the Writer was able to judge from the distance at which he saw it, dated 1647, is in the collection of Joseph Marsland, Esq., at Manchester, who paid for it about 300 *gs.*

1 *ft.* 8½ *in.* by 1 *ft.* 5 *in.*—P.

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88. A Group of four Cows on the summit of a bald Hill. The nearest of them to the spectator, of a mouse colour, stands near the centre, seen in a profile view; a second, of a white colour spotted with red, is approaching the front; and a third, of a dark brown colour, stands beyond her. The trunk of a tree and a few bushes are at the side; and a church and some houses appear in the distance. The sky is overcast with clouds, through which a faint gleam of sunshine strikes across the front ground. Signed, and dated 1647.

1 *ft.* 1 *in.* by 1 *ft.* 1½ *in.*—P.

Now in the collection of Philip Henry Hope, Esq.

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89. A Brown Cow, two Goats, and a Sheep, in a Meadow, watched by a man playing with his dog.

8 *in.* by 11 *in.*—P.

Now in the Belvidere Gallery, Vienna.

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90. A Herdsman driving six Oxen through a shallow Pool, towards a clayey bank on the right. The foreground slopes

towards the front, and the distance presents an open flat scene. A good example of the master.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—P.

Now in the Dresden Gallery. Worth 500 *gs.*

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91. The Companion offers a Meadow, with a horse seen in a fore-shortened position on the right; in the middle is an ox rubbing itself against a pole; another is lying down in front, and a few sheep are on an eminence near the horse. On the opposite side is a red cow with a white face, lying near an old tree. Signed, and dated 1652. This picture is painted with so thin a body of colour that the grain of the wood has protruded.

Now in the Dresden Gallery. Worth 300 *gs.*

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92. The Bathers. A landscape, with a large river on the right, in which several youths are bathing, and others are on its banks, preparing to enter the stream. In the adjacent meadow, which is beautifully diversified with trees (chiefly of the pollard willow kind), are six cows, and several sheep. Near a farm-house on the left is a woman milking, and a peasant leaning on the back of the animal, apparently in chat with her. In the distance is seen a coach and six horses. Dated 1648. Engraved by Fortier, and in the Musée Français, by Dupare.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—P.

This highly-finished picture adorned the Louvre during the war, and was restored in 1815.

Now in the Musée at the Hague.

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93. A View of a Meadow, with a barn on the left, and an old willow tree growing at its side, at the foot of which lies a sow and three pigs, while a hog is rubbing itself against its

trunk. Farther in the field are four cows, the nearest of which to the spectator is seen standing in a side view; beyond them is a hedge enclosing a farm-house, a cottage, and a hayrick, embosomed in trees. Dated 1652. Engraved in the Musée Napoléon; also in the Musée Français, by Laurent; and by Couché, Guyot, and Garreau.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P.

Formerly in the collection of M. Van Slingelandt.

Collection of Count Franla, *Brussels*, 1738. . 730 *flo.* 66*l.*

Removed from the Louvre in 1815.

Now in the Musée at the Hague. Worth 500 *gs.*

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94. A View of a Meadow, with part of a cottage on the right, and two old horses standing at a trough near it; at a little distance off is a man approaching with a pail of water, followed by his dog. Two cows are seen in a remote part of the field, and the city of Leyden is represented in the distance. Dated 1647. Engraved by Le Bas and Couché; and in the Musée, by Niquet and Guyot.

9 *in.* by 10 *in.*—P.

Valued by the Experts du Musée, 1816. . 8000 *fs.* 320*l.*

Now in the Louvre.

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95. Four Oxen in a Meadow. A view over the extensive flat fields of a dairy farm in Holland, bounded in the distance by a house and some low trees. Near an old oak tree, of scanty foliage, on the left, stands a white ox, marked with yellow spots; and towards the middle and front lies another ox, of a dun colour: beyond these is a third, of a bright brown colour, represented in a fore-shortened position; and on the opposite side stands the fourth, of a white colour, marked with patches of black. The effect exhibits a clear morning, enlivened by faint gleams of sunshine. This is a well-studied and carefully-finished work. Signed, and dated 1649. En-

graved by Laurent and Dupare, in the Musée Français; and also by Couché and Delpeche.

1 *ft.* 9 *in.* by 2 *ft.* 2½ *in.*—P.

Taken from the Louvre in 1815, and restored to the Royal Palace at Turin. Worth 1000 *gs.*

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96. Two Cows and a Goat on the foreground of a Meadow. One of the former, of a tawny yellow colour, patched with white, and a white face, lies down in front of a hillock on the left; the other is of a yellowish-brown colour, with white patches on the neck, belly, and face, and is represented standing in a side view, about the middle; and the goat is on the hillock, near the stem of a tree. This is an early work of the master.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—P.

Now in the possession of Messrs. Woodburn.

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97. A View in the Meadow of a Dairy Farm, traversed in an oblique line by a row of eight pollard willows, and bounded on the left by part of a house, and a tree of yellow foliage. A herd of six cows, a bull, a lamb, and a sheep, are distributed over the front ground. The nearest of these to the spectator are a red bull, a sheep, and a lamb, lying down on the left; a little retired are a reddish cow, a yellow one, and a white one, also reposing; and nearer the side stands a dun-coloured cow and a dark one, the latter of which a woman is milking: the remaining beast is of a yellowish and red colour, standing near the right side, with its head turned from the spectator. A cart, containing four persons, drawn by two horses, is passing on the farther side of the willows, preceded by a dog. The general aspect is that of a sultry summer's evening, when the dewy exhalations are rising, together with the appearance of a change of weather, indicated by the lurid tones in the sky, and the creeping forth of the sensitive frog. The whole is painted with the most elaborate care. The artist's name, and date,

1652, are written on a boarded gate, attached to a willow tree on the right.

1 *ft.* 3½ *in.* by 1 *ft.* 6 *in.*—P.

This picture closely resembles one in the Marquis of Westminster's collection; the view is the same, and the cattle, although more in number, are similarly disposed; and it has evidently been painted from the same study, at a period of five years later.—*See No.* 37.

It was formerly in the distinguished collection of the Count de Fries, who is said to have paid 30,000 *fs.* for it, 1200*l.* It afterwards became the property of the Baron Puthon, at Vienna, and was brought to England in 1825, and sold for . . . 800 *gs.*

Now in the collection of Alexander Baring, Esq.

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98. A Landscape, with an old tree on the left, and a high sandy bank at the extremity of the foreground. In front is a herdsman driving six oxen before him. Dated 1644. Published in lithography, 1827.

1 *ft.* 2 *in.* by 1 *ft.* 5 *in.*—P.

Now in the Belvidere Gallery, at Vienna.

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99. Cattle in a Meadow. The principal group which meets the eye consists of seven sheep and a cow, represented in recumbent positions. Beyond these stands a second cow in a side view, with its head turned from the spectator, and a little farther is a sheep. The second distance is animated by four cows, one of which a woman is milking, while a man stands by; and on the farther side of some bushes, and two slender trees, is a cow-boy, a little remote from whom is a barn. The distance is bounded by a line of trees, above which are visible the roofs of houses, and a tower. Engraved by Couché, and described from the print.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

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100. Two Cows in a Meadow. One of them is recumbent in the middle of the foreground; the other stands beyond

it, rubbing its neck against a tree. In the second distance, on the right, is a cottage, at a window of which is seen a woman. Engraved by M.***, and described from the print.

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101. Two Oxen, a Goat, and two Sheep, distributed on the foreground of a Meadow. One of the former, represented in a side view, is lying down ruminating, the other is of a dark colour, and stands on the farther side of the goat, which, with the sheep, are recumbent. An old willow tree on the right, adds to the picturesque effect of the composition. A church and some houses are visible among a clump of trees in the distance. Engraved by Couché, and described from the print.

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102. A Herdsman and Cattle. The view represents a bald hilly scene with a single tree on the left. On the foreground is a herdsman with a stick in his hand, driving before him six oxen, three of which are in a line, two are on the farther side of them, and the sixth is in advance. In the distance is seen a waggon and horses.

1 *ft.* 3½ *in.* by 1 *ft.* 6¼ *in.*—P.

Now in the collection of the Baron Van Brienen Vande Grootelinde.

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103. Two Cows in a Meadow. Upon the summit of a hill, forming the foreground of a meadow, is a tawny yellow cow, standing in a side view, with its head near the centre of the picture; the other cow, of a mouse colour, lies on the farther side of the hill, with its face towards the spectator. The aspect of a clear day improves the scene.

10¾ *in.* by 10¾ *in*

Now in the collection of Robert Hindley, Esq., Manchester.

DRAWINGS.

DRAWINGS by this master are exceedingly esteemed by amateurs, and, in consequence, sell for very high prices.

An example of the rarest excellence was sold in the collection of M. Goll, at Amsterdam, in 1833. It represents Peasants and Cattle. The composition exhibits, on the right, an old cart-shed, near which are two peasants, one of them recumbent on the gronnd, the other seated on an old tree, with a dog lying by his side, and a sheep reposing under the shed. On the opposite side are three cows, the nearest of which to the spectator is lying down, and in the centre of the view are a ram and a sheep. A hurdle fence, blended with a few light trees, bound the strawyard, and various accessories contribute to the picturesque effect of the scene. This superlative drawing is done in India ink, heightened with white chalk. Signed, and dated 1650.

$8\frac{1}{2}$ *in.* by 1 *ft.* $1\frac{5}{8}$ *in.*—P.

Bought by Mr. Samuel Woodburn, for . 2210 *flo.* about 200*l.*

See description of picture No. 9.

A second drawing in the same sale, representing a Herd of twelve Hogs, admirably drawn, and grouped in the foreground of a landscape, six of which lie snuggling together; beyond them, and near an old well, are two swineherds, one of whom, leaning on a stick, appears to be in conversation with the other, who is seated; still more remote is an enclosure, formed of old trees and broken hurdles, at the entrance of which is a boy. Signed, and dated 1644. This exquisite drawing is done with a pen, and washed in Indian ink.

$7\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*

Bought by the Chevalier Claussins, for . 1810 *flo.* about 163*l.*

Paul Potter etched, with admirable freedom and spirit, the following works:—

A series of five Prints, representing horses, with landscape backgrounds.

Eight Prints, representing oxen and cows.

One Landscape, in which are introduced five oxen and cows.

One Landscape, with a shepherd seated on a hillock, playing on a pipe, and a number of sheep and goats distributed over the foreground.

SCHOLARS AND IMITATORS

OF

PAUL POTTER.

THE works of Paul Potter present to the eye of the ordinary observer, fewer impediments to successful imitation than those of most of the school; for they have neither the polished high finishing of Philip Wouwermans, nor the melting tenderness of colour and freedom of Adrian Vander Velde's, nor the sparkling and spirited touch which distinguish Berghem's; but are painted with a firm and steady hand, a full pencil of colour, and neatness and precision in the details. If, then, their protection against forgery depended alone upon their mechanism, it would be but a feeble barrier against designing imposition. This, however, is not the case; for their security, in the view of the Writer, consists—*First*, in the inimitable truth of colouring, and the aërial gradation;—*Secondly*, in the luminous effect which is so magically diffused throughout by the aid of half tones and reflexes; and—*Lastly*, by the great scientific knowledge evinced in the drawing of the animals.

JOHN LE DUC. This painter is reputed to have been a scholar of Paul Potter, and is also said to have imitated his style and manner to deception; but no authenticated picture of this kind having came under the Writer's notice, he is quite unable to confirm the above statement. Le Duc is only known

to him as a painter of interiors, representing guard-rooms and conversational subjects; these are executed in a manner so different from the style of Potter, that it would probably never have occurred to the mind of the most scrutinizing inquirer, to have attributed his instruction to that master. The Writer once possessed a picture by Le Duc, representing a party of men playing at skettles on the seashore; but even this was coloured and finished like his usual works. John Le Duc was born at the Hague in 1636, and after studying the art for some years, he entered the army, and obtained the rank of captain: he, however, again resumed the palette, and became president of the Academy at the Hague, where he died in 1695.

Dirk Theodore Raphael Camphuysen. The instruction in art of this painter is attributed to Diederic Govertz, a master, of whose name or works no mention whatever is made by biographers, so far as the Writer has been able to learn. Without pursuing farther a useless inquiry after an obscure painter, a close inspection of the pictures by Camphuysen will convince the unprejudiced mind, that their author in most instances aimed at an imitation of Paul Potter's style; and it may fairly be conjectured that he either practised under him, or copied from his works: the latter is the more probable. Among several instances in which this artist's pictures have passed current as the genuine works of Potter, the Writer will adduce one of considerable publicity. A capital Landscape, on the foreground of which are two cows and two sheep, of the size of nature: a herdsman, and a woman with a yoke on her shoulders, are seen in an adjoining field (*size* 6 *ft.* 6 *in.* by 8 *ft.* 8 *in.*—C). This picture was exhibited in the Louvre in 1814, under the name of Potter; and was claimed, and restored to the Gallery at Hesse Cassel in 1815, where it still retains the same name; but is, in fact, the work of this painter. Camphuysen was born in 1586, and died at an advanced age.

HERMAN ZACHLEVEN has occasionally imitated, with considerable success, the manner of Paul Potter, particularly in those pictures in which he introduced pigs, and these he drew with admirable precision, and finished with a dexterity of handling little inferior to his prototype; their only fault being too great a tendency to brown. He was born in 1609, and died in 1685.

EMANUEL MURANT. Although the name of this clever painter appears among those of the scholars of Philip Wouwermans (of whom he was a junior pupil), his style and manner are in every respect so dissimilar to those of his reputed master's, and in many instances so like those of Paul Potter's, that it is but reasonable to suppose he either took the productions of the latter for his models, or studied under him sufficiently long to acquire his system of colouring and handling. Many pictures by this artist have come under the Writer's observation, in which the figures and cattle bore a striking resemblance to those of Potter's, and from these examples there can be little doubt but that he was well qualified to copy, or imitate deceptively, the works of that artist.

There is in the collection of M. M. Hodgshon, at Amsterdam, an excellent specimen of this class, in which the figures, together with some sheep, goats, and pigs, introduced in a sort of farmyard, have a decided affinity to those of his supposed master. He was born at Amsterdam in 1622, and died in 1700.

KAREL DU JARDYN. Notwithstanding the statements of biographers, that this excellent artist was the scholar of Nicholas Berghem, there is so little affinity in the style and handling of his pictures to those of his reputed master, that the Writer cannot refrain some doubt of the correctness of the information; but on the other hand, there is found in many

of his productions so decided an approximation to the colour and handling of Potter, that the supposition of his having either taken that master for his guide, or having painted under him, are fully borne out by comparison between their several works. *Vide* the Life and Works of Karel du Jardyn.

ALBERT KLOMP. Nothing more is known of the life of this artist, than that he flourished about the year 1680. An acquaintance, however, with his works, will convince the inquirer that the painter frequently aimed, both in composition and effect, at an imitation of Paul Potter, in both of which he has frequently succeeded.

ADRIAN VANDER VELDE.

FEW artists have arrived at great excellence in their profession, without giving very early proofs of a predominant taste and inclination for drawing. Without this peculiar development of the mind, it would be in vain to expect extraordinary success in a pursuit of such difficult attainment.

Adrian Vander Velde, like the preceding artist, Paul Potter, gave the most unequivocal demonstrations at a very early age, that he inherited a genius of no common order for the art. Instead of indulging in the boyish amusements usual with those of his age, he was occupied sketching animals on the walls of his room, or on every scrap of paper he could obtain. This decided predilection for the art, induced his father to place him under the tuition of John Wynants, a landscape painter of great celebrity. His introduction into this school made him acquainted with Philip Wouwermans (his senior by some years), who was at that time a pupil under the same master. A similarity of taste begat a mutual friendship between them, the example of the elder, together with his advice and correction, aiding greatly the improvement of the

younger scholar. The talents of Wynants being confined to landscape painting, he was generally under the necessity of having recourse to some other hand for the introduction of figures and animals. To supply his own deficiency, he cultivated with care the prevailing taste of his pupils for that branch of the art. It is worthy of remark, that Wouwermans and Adrian Vander Velde, both appear to have been emulous to assist their master in this respect, and in so doing, each formed for himself a style and manner of painting so distinct from the other, that an amateur of very limited experience can rarely mistake them.

The future excellence of young Vander Velde was so clearly evinced by his drawings, on his first entrance into the school of Wynants, that they are said to have occasioned an observation from that artist's wife, which, while it shows the merit of the young student, is a proof of her discrimination. "You imagine," said she (addressing her husband), "that you have under your care a mere scholar, but be assured that he will soon become your master." Happily this threat of rivalship had no influence upon the honourable conduct of Wynants, who, while discharging his duty to his pupil, by a faithful communication of all the principles of his art, made no secret reservation of the materials used in its performance. Hence the scholar became a proficient both in the theory and practice of painting, and consequently a valuable assistant to his instructor, to whose landscapes he gave additional interest by the introduction of figures and animals.

The zealous attachment of Vander Velde to his profession, animated him to pursue it with indefatigable industry: he was early and constant at his studies from nature; drawing every figure, animal, and object, which might be useful to him, with the most careful precision, and attentively observing the various tints of colour, and effects of light and shade. By these means, aided by a lively genius, he arrived at a degree of perfection in the delineation of the several kinds of pastoral animals, that no artist had hitherto attained. If Paul Potter surpassed him in portraying the sturdy bull, and equalled him in that of the cow, he was decidedly superior to that artist in every other animal; being more correct and elegant in the just articulation of all the parts. His handling is delightfully free and spirited; yet the general effect is singularly melting and tender, requiring to be viewed near (or even with a magnifying glass), in order to discover the exquisite delicacy of the eyes, and other minute parts of the animals. The views which he most frequently represented were an Enclosed Meadow, or a sequestered Woody Scene, enlivened by a stream of water, and occasionally varied by a hovel or a neat herd's cottage. Sometimes he would break into the open country, and animate the landscape with a Party of Ladies and Gentlemen, accompanied by huntsmen and dogs, enjoying the sports of the field. Again he would represent a similar party departing from or arriving at the court or park of some noble mansion. Whatever chance placed before him, whether it were The Shore of Schevening, The

Harvest Field, or The Frozen Canal, his hand gave beauty and interest to the scene. The same fortunate result did not accompany his attempts in historical and poetical subjects: the few pictures that he painted in this department of the art, show that he was sensible of his incapacity, and therefore ceased to pursue it.

Adrian Vander Velde appears to have lived in good fellowship with most of his contemporary brother artists, many of whom were indebted to him for the valuable addition of animals and figures to their pictures. In this list may be found the names of Wynants, Vander Heyden, Hobbema, Ruysdael, Frederick Moucheron, Hackaert, and Abraham Verboom. That he should have found time to assist so liberally the artists just enumerated, and also to complete so many exquisite works, in the short period of about twenty years (supposing him to have commenced his labours at thirteen), is utterly incredible, even with all the ability he evidently possessed. It is, therefore, only reasonable to suppose, that biographers are in error relative to either the period of his birth or decease. The former is stated to have taken place at Amsterdam in 1639, and the latter in 1672, at the age of thirty-three years.

THE

WORKS

OF

ADRIAN VANDER VELDE.

1. CATTLE at a Fountain. The view exhibits a woody and sequestered scene, overshadowed in part by trees, and bounded by hills. In this agreeable spot, its owner, an opulent farmer, mounted on a gray horse, appears to have just arrived, and has halted, with his back towards the spectator, to speak to a woman who is seated on the trunk of a tree at his right, and by whose side sits a herdsman leaning on a staff, listening to their conversation. A sheep lying down, a goat suckling its kid, another kid browsing, and a sheep nibbling the moss off a tree, are on the left. On the opposite side are a mouse-coloured cow lying down, another, of a reddish hue, standing, and a goat reposing close to the front. A little retired from these, is a flock of five sheep, browsing under the shade of a high bank. A stone fountain with some sheep near it, is on the farther side of the herdsmen. The scene is enlivened by a transient gleam of sunshine passing over the foreground. Signed, and dated 1664. The figures are about twelve inches high, and the cattle in the same proportion; yet, notwithstanding its unusual size for the master, the finishing throughout is of the most precious description.

4 *ft.* 2 *in.* by 5 *ft.* 6 *in.*—C.

Now in the collection of the Honourable Henry Windsor.

2. A Mountainous Landscape, in which are introduced the patriarch Jacob, with his family and servants, conducting their flocks and herds through a vast campaign country. The composition of this capital picture consists of about twenty-five figures, two horses, four camels, eight cows, two mules, two asses, two monkeys, and fifty-five sheep.

4 *ft.* 4 *in.* by 6 *ft.*—C.

Collection of the Countess de Verrue,	1737.	3000 *fs.*	120*l.*
——— M. Lindert de Neuville,	1765.	1450 *flo.*	130*l.*
——— M. Smeth Van Alpen, *Rott.*	1811.	3000 *flo.*	270*l.*
——— M. Le Brun, *Paris,*	1811.	24,000 *fs.*	960*l.*

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3. A Landscape, composed of a broken hill on the right, surrounded by clusters of trees, and a shallow stream flowing across the foreground, through which a peasant with a long stick is driving seven cows and several sheep. The distance is agreeably diversified with hills and trees. Dated 1666.

1 *ft.* 11 *in.* by 2 *ft.* 2 *in.*—C. (*about.*)

Collection of Jacob Van Hoek,	1719.	610 *flo.*	55*l.*
——— Anonymous, *Amst.*	1756.	1730 *flo.*	157*l.*

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4. A Hilly and Richly-Wooded Landscape, with a meadow foreground, in ths centre of which are a cow and a sheep lying down, and a little beyond them are a red cow and a white one standing together: a white horse, drinking, is in the middle distance. Close to the front and right side, are a goat and two kids, and at the extremity of the foreground are a man and a girl in conversation. This excellent picture has become a little too dark in tone, it is otherwise of excellent quality. Dated 1663.

1 *ft.* 6½ *in.* by 2 *ft.*—C.

Collection of M. Sydervelt, *Amst.*	1766.	1810 *flo.*	163*l.*

Now in the collection of Mademoiselle Hoffman, Haarlem.

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5. Watering Cattle. A well-wooded landscape, with a shallow stream flowing along the front, in which a woman

in a blue petticoat is standing, leaning upon a red cow, and apparently conversing with a herdsman who is seated at a little distance from her: near them are a dog and a goat drinking in the pool; and a little farther on are a cow and a calf reposing. A single goat is on the right and front, and another with her kids in the distance. This picture is of the most exquisite quality. Dated 1668.

2 *ft.* 1 *in.* by 2 *ft.* 7 *in.*—C.

Collection of M. Tolleman,	1754.	1500 *flo.*	135*l.*
——— M. Braamcamp,	1771.	1800 *flo.*	162*l.*
——— M. Smeth Van Alpen,	1810.	7650 *flo.*	688*l.*
——— M. La Fontain,	1811. (Mr. Christie)	1800 *gs.*	

This was a fictitious price, as the picture had been previously sold to His Majesty.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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6. The Sleeping Shepherdess. The view offers a shady woody scene, with a broken foreground, in the centre of which is a fine red cow patched with white, seen in a side view cropping the herbage. Close to the left lies a red calf, beyond which is a sheep lying down at the foot of a tree, against the trunk of which a dark brown cow is rubbing its neck: near these, but close to the side, is a woman reclining asleep. At the extremity of the foreground, on the opposite side, are two sheep and a cow; and among the trees in the distance stands a cottage.

1 *ft.* ½ *in.* by 1 *ft.* 3¾ *in.*—C.

Worth 300 *gs.*

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7. Companion. A herdsman and woman in conversation. This beautiful picture also exhibits a hilly and well-wooded country, with a pond on the left of the foreground, in which is a red cow; and on the margin of the pool stands a mouse-coloured one in the act of drinking. On the opposite side is a woman wearing a blue skirt, standing with her back to

the spectator, having a reel and distaff in her hands; her attention is directed to a man who is seated on a bank close to her side, looking up in her face. A group, composed of a calf and three sheep, are reposing in the centre; beyond which is a goat lying down at the foot of two trees. These pictures are of the choicest quality, but rather too sombre.

Now in the possession of M. de Haan, Esq., Amsterdam.

Worth 300 *gs.*

A pair, corresponding with the preceding description, and perhaps the same, was sold in the

Collection of M. Julienne, .	*Paris*,	1767. ..	3000 *fs.*	120*l.*
——— Blondel de Gagny,	*do.*	1776. .	4000 *fs.*	160*l.*

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8. Peasants with Cattle Fording a Stream. A landscape, with a stream of water in front, through which a man and a woman, with cattle, are passing; the former, holding a cow by the horn, precedes the latter, who carries a lamb in her apron. Some sheep and goats are on the right, and other figures and cattle in the middle ground. An admirable picture, of the rarest beauty and perfection.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—C.

Collection of M. R. de Boisset (separate),	1777.	7000 *fs.*	280*l.*
——— the Duc de Praslin (ditto),	1793.	6700 *fs.*	268*l.*
——— M. Helsleuter (ditto),	1802.	9901 *fs.*	396*l.*

Exhibited in the British Gallery in 1818.

Now in the collection of the late Sir Simon Clarke, Bart.

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9. The Companion. A landscape, with figures and cattle. Amongst them may be noticed a woman milking a cow, some sheep grazing near her, and a man at the door of a shed, letting out his flock.

Collection of Count de Selle (pair),	1761. .	2362 *fs.*	94*l.*
——— M. Le Bœuf (separate),	1782. .	2602 *fs.*	104*l.*
——— M. Proley, . . .	1787. .	2600 *fs.*	104*l.*
——— M. Castlemore, . .	1791. .	2400 *fs.*	96*l.*

CROSSING THE FORD.

ADRIAN VANDER VELDE.

10. A Hilly and Richly-wooded Scene, with a stream of water on the front ground, in which a fine cow, of a yellowish red colour, is slaking its thirst; a second cow, of a dun colour, with a white face, reposes on a bank, and three sheep are on the margin of the pool: a ram and a sheep are also lying down near the dun cow, and a goat is browsing on a bank beyond them. In a sequestered shady spot are seen a young man and a woman sitting together at the foot of a tree. An exquisitely-painted picture. Signed, and dated 1670.

1 *ft.* 5½ *in.* by 1 *ft.* 4 *in.*—C.

Collection of M. Julienne, . . .	1767.	. 1011 *fs.*	40*l.* 10*s.*
——— Madame Bandeville,	1787.	. 2001 *fs.*	80*l.*
——— M. Coclers, . . .	1789.	. 2555 *fs.*	102*l.*
——— M. Tolozan, . . .	1801.	. . 3005 *fs.*	120*l.*
——— M. La Perrier, . .	1817.	. 5000 *fs.*	200*l.*

Now in the collection of Colonel H. Baillie. Worth 300 *gs.*

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11. The Sleeping Shepherdess. The view exhibits a pastoral scene, on the foreground of which are two cows lying down; the nearest of them is of a light red hue with a white face; the other, of a dun colour, has her head over the back of the former: a sheep and two lambs are reposing near them. More to the left is a third cow; and on the right lies a goat near the trunk of a tree. Upon an elevation, a little remote from the front, is a cottage, embosomed in trees, and surrounded by a fence, at the side of which stand two men looking at a woman who is seated at the foot of a tree fast asleep. Signed, and dated 1661. Engraved in the Musée, by Geissler.

1 *ft.* 3½ *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. de la Live de Jully,	1769.	. 3100 *fs.*	124*l.*
——— M. P. V. Locquet, *Amst.*	1783.	. 2610 *flo.*	234*l.*
Valued by the Experts du Musée,	1816.	. 16,000 *fs.*	600*l.*

Now in the Louvre.

12. The Bagpiper. A picture representing precisely the same composition as the preceding, with the exception that a man playing on a bagpipe, and a woman, seated at the foot of a tree near the house, listening to the music, supply the place of the sleeping woman, and the two gazing men. Painted in the artist's most finished manner.

1 *ft.* 1 *in.* by 1 *ft.* 3 *in.*—C.

Collection of Thomas Emmerson, Esq., 1829; bought by the Writer . . . . . 315*l.*

Now in the collection of His Excellency the Baron Verstolk de Soelen.

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13. A View on the Beach at Schevening. This superlative production of art exhibits on the right, a chain of sand hills, above which rises the spire of a church; in the centre is a coach, drawn by six beautiful gray horses, approaching the front, where a lady and a gentleman, and several other persons, appear to await its arrival; beyond the carriage are four men, one of whom is playing with a dog. The eye on this side looks over a great extent of beach towards the sea, on which are a few fishing vessels. The appearance is that of the afternoon of a summer's day. Signed, and dated 1660. Engraved by De Ghendt and Lorieux, in the Musée Français.

1 *ft.* 2 *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Braamcamp,	. .	1771.	. 1000 *flo.*	90*l.*
——— the Prince de Conti,		1777.	. 5072 *fs.*	203*l.*
——— M. Trouard,	. . .	1779.	. 3800 *fs.*	153*l.*
——— M. Nogaret,	. . .	1780.	. 2500 *fs.*	100*l.*
——— the Count de Vaudreuil,		1784.	. 6801 *fs.*	272*l.*

Now in the Louvre.

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14. Cattle at Pasture. This delightful picture represents a fresh and verdant pasture, bounded in part by some lofty trees, of rich and ample foliage. Three cows, several sheep, a goat, and a horse, are distributed over the field: one of the former, of a red colour, stands close to the front, with her

back to the spectator; a second, of a darker hue, is beyond her; and the third, of a mouse colour with a white face, is reposing at the foot of a tree, on the farther side of which stands a horse. On the right is a group, composed of a sheep and two lambs lying down, and a ram feeding near them; and at some distance off, on the opposite side, are seen two women, one of whom is milking a ewe. The scene exhibits the appearance of a fine evening. Signed, and dated 1664. This is a specimen of the most exquisite description.

2 *ft.* 2 *in.* by 2 *ft.* 7 *in.*—C.

Collection of M. Braamcamp,	1771.	2400 *flo.*	216*l.*
——— M. Geldermeester,	1800	4900 *flo.*	441*l.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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15. A Landscape, exhibiting a sequestered scene, bounded in the second distance by lofty hills clothed with trees. A verdant meadow forms the foreground, at the extremity of which, on the right, is a thatched cottage, and at the door is seen a woman seated, dressed in a yellow jacket and a blue skirt, with whom a man, mounted on a gray horse, and carrying a basket on his arm, appears to be conversing: on his right are two cows and a sheep. The remainder of the cattle, consisting of a red cow lying down, and eight sheep, are on the left. This very capital and admirably-finished picture is dated 1671.

2 *ft.* 5 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Braamcamp,	1771.	2420 *flo.*	218*l.*
——— M. Valkenier, *Amst.*	1796.	4020 *flo.*	361*l.*
——— M. Geldermeester,	1800.	4825 *flo.*	434*l.*
——— General Brentano,	1822.	8290 *flo.*	746*l.*

Now in the Musée at Amsterdam.

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16. A Landscape, with a large building like a convent, situated at the extremity of the foreground on the left. The scene is enlivened with cattle and figures; among which may

be noticed a woman, seated on a bank with her feet in a pool of water, a peasant sitting a little beyond her, near whom are two sheep; and beyond the woman are two cows. A horse and other cattle are seen more distant. Dated 1662.

1 *ft.* 5 *in.* by 1 *ft.* 8 *in.*—C.

Collection of M. Braamcamp, . . 1771. . 1500 *flo.* 135*l.*
——— N. Desenfans, Esq. . 1801.
Now in the collection of Thomas Emmerson, Esq.

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17. The Farm. The view exhibits on the right, the rural residence of a Dutch farmer, with its adjacent buildings, and a cluster of lofty trees rising in the centre at the side of a barn. Five cows, two pigs, three sheep, and some poultry, are distributed over the foreground; and among them may be noticed two women and a man: one of the former stands at the head of a fine cow on the margin of a pond, the other is milking a cow, and the man appears to have just quitted the barn with a sieve in his hand. The appearance of a fine afternoon gives lustre to the scene. Signed, and dated 1658; the artist being at the time (if writers are correct) but nineteen years old. Engraved in the Choiseul Gallery.

1 *ft.* 7 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Lormier, . . . 1763. . 630 *flo.* 57*l.*
——— the Duc de Choiseul, 1772. . 2000 *fs.* 80*l.*
——— the Prince de Conti, . 1777. . 2450 *fs.* 98*l.*
——— W. Ellis Agar, Esq.; from whom it passed into the collection of the Marquis of Westminster. Now worth 400 *gs.*

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18. A Shepherd keeping his Flock. The view represents a meadow, with a cottage enclosed in a fence at the side, and a shepherd seated watching his flock, which, with a horse and a cow, are browsing around him. This picture was painted by the artist when only sixteen years old.

1 *ft.* 2 *in.* by 1 *ft.* 1 *in.*—C.

Collection of M. Braamcamp, . . 1771. . 210 *flo.* 19*l.*

19. A Shepherd driving his Flock. The picture offers a woody scene, with two cows standing on the foreground; one of them, of a yellow colour mingled with white, is seen in a side view, the other, of a dark mouse colour, is depicted in a fore-shortened position; a goat is near them, and on the right is a shepherd driving a few sheep.

1 *ft.* 2 *in.* by 1 *ft.* 3 *in.*—C.

Sold by M. Jeromino Vries to A. Vander Hoop, Esq., Amsterdam, in 1833. Worth 120 *gs.*

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20. A View on a Canal in Winter. The dreary scene is animated by a number of persons skating, and otherwise occupied. A village is seen in the distance.

10 *in.* by 1 *ft.*—C.

Collection of M. Braamcamp,	1771.	320 *flo.*	29*l.*
——— M. Montesquieu,	1788.	1300 *fs.*	52*l.*

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21. A Landscape, with cattle and figures. On the foreground are a man and a woman, with four oxen, and six sheep; and at some distance off are seen several peasants under some trellis-work in front of a house. Dated 1661. Engraved in the Musée Français.

10 *in.* by 11 *in.*—P.

Collection of M. Braamcamp,	1771.	345 *flo.*	32*l.*
Valued by the Experts du Musée,	1816.	3000 *fs.*	120*l.*

Now in the Louvre.

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22. A White Horse standing in a Field, on the farther side of a gate, and two sheep lying down near him.

8 *in.* by 7 *in.*—P.

Collection, anonymous,	1773.	340 *fs.*	14*l.*
——— of M. Destouches,	1794.	160 *fs.*	7 *gs.*
——— of P. Panné, Esq.	1819.		32 *gs.*

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23. Travellers halting at a Country Inn. The view offers a picturesque site, with a thatched house on the left, near which

is a traveller, who has just dismounted from a dappled gray horse, the bridle of which he still holds, while his companion remains on his steed; a poor blind man led by a dog, playing on a flute, and accompanied by a woman with an infant at her breast, are approaching them. At a little distance off on the right are two cows, near a small clump of trees, and still more remote are seen some cottages.

2 *ft.* 6 *in.* by 3 *ft.* 2½ *in.*—C.

Collection of M. Blondel de Gagny, 1776. . 14,980 *fs.* 600*l.*

Now in the Hermitage at St. Petersburg.

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24. Cattle passing a Stream. A landscape, with a knoll on the right, surmounted by a cluster of trees, and a stream of water flowing over the front ground, through which are passing two cows and a kid: and on the farther side of the water, on the left, is a herdsman sitting at the foot of a tree with his stockings off; he is apparently speaking to a woman riding a bay horse. A goat and three sheep are on a bank, a little remote from the foreground, and the distance terminates with blue mountains. A beautiful example. Dated 1667.

1 *ft.* by 1 *ft.* 3½ *in.*—C.

Collection, anonymous, ... 1773. . 1002 *fs.* 40*l.*

——— of M. Blondel de Gagny, 1776. . 1001 *fs.* 40*l.*

——— Anonymous, ... 1781. . 1205 *fs.* 48*l.*

——— of M. de Clène, ... 1786. . 1801 *fs.* 72*l.*

Now in the collection of the late —— Butt, Esq., Salisbury.

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25. Maternal Occupation. The view is distinguished from others by an antique pedestal standing near the centre of the foreground, at the base of which is seated a woman with a child at the breast, and on its summit reclines a herdsman. Their cattle, consisting of a goat, a sheep, a lamb, and two cows, are distributed around them. Signed, and dated 1667.

1 *ft.* ¾ *in.* by 1 *ft.* 4½ *in.*—C.

Collection of M. Blondel de Gagny, 1776. . 1002 *fs.* 40*l.*

This precious work of art has doubtless passed through many hands, at an increasing value, since the period of the above sale.

Collection of M. Zachary, Esq., .	1828.	(bought in)	500 *gs.*
——— George Morant, Esq.,	1832.	. . . .	210 *gs.*

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26. *La Chasse Royale.* The party, consisting of a lady and a gentleman, with attendants and dogs, are assembled in a park, at the extremity of which is seen a princely residence. The lady, suitably attired, and her head decked with feathers, is mounted on a white horse, which is represented in a front view; her attention is directed to the gentleman who is seated at the foot of two trees on the left, having his spurs fastened on by a domestic, who kneels for that purpose; his prancing horse, in the meantime, is held by a negro youth, behind that of the ladies. On the opposite side is a huntsman winding his horn, and also holding a strong dog by a cord; he is surrounded by several other dogs, and beyond him are three more attendants, one of whom carries a hoop of hawks. This admirable picture is dated 1663. Engraved by Le Bas, under the above title.

1 *ft.* 8½ *in.* by 1 *ft.* 5 *in.*

Collection of M. Lormier, . . .	1763.	. 595 *flo.*	53*l.*
——— M. Randon de Boisset,	1777.	. 5000 *fs.*	200*l.*
——— M. Montaleau, . . .	1802.	. 6600 *fs.*	264*l.*
——— M. Helsleuter, . . .	1802.	. 6900 *fs.*	276*l.*
——— M. Emler, ...	1809.	. 7360 *fs.*	294*l.*

Now in the collection of the Count Perigaux Lafitte.

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27. A Hunting Party. The company in this picture are assembled in the outer court of a noble mansion, and the most conspicuous among them is a lady, elegantly habited, mounted on a dun-coloured horse; she is in the act of striking with a whip a fine prancing white charger, which is held by a groom, whilst its rider, who is seated at the foot of a tree at the side draws up his boots. On the opposite side is a huntsman seated on the ground, holding a couple of greyhounds in leash; two

spaniels are near him, as is also a youth bearing a hawk on his hand. Beyond these are two attendants with hawks, and a number of dogs. An old tree stands in the centre of the court, at the further end of which are two gentlemen and other persons approaching. The appearance of a fine day adds to the beauty of the scene. Signed, and dated 1663.

1 *ft.* 8½ *in.* by 1 *ft.* 5 *in.*—C.

This and the preceding picture was evidently intended for companions, and were probably painted by order of some prince, or other distinguished personage. They are finished throughout in the most exquisite manner.

Collection of M. Lormier,	*Hague*, 1763.	.	855 *flo.*	76*l.*
——— M. Randon de Boisset,	1777.	.	4800 *fs.*	192*l.*
——— the Count de Merle,	1784.	.	7500 *fs.*	300*l.*

The latter picture was taken by the Writer, at the sum of 300 *gs.*, of the late Earl of Liverpool, in part payment of a picture by Ruysdael, and is now in the collection of his Excellency the Baron Verstolk de Soelen.

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28. A Landscape and Cattle. On the left are a light red cow and a sheep browsing, and behind these is a shepherd in a blue jacket, with a stick in his hand, driving on two sheep and a cow. More remote from the spectator are several sheep, and a woman on a laden mule; and beyond these is a man lifting off his hat as he passes a shrine by the roadside. The view is also diversified by an old gateway and some houses, &c.

1 *ft.* 5 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Nieuhoff,	*Amst.* 1777.	.	1005 *flo.*	90*l.*

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29. A Landscape, agreeably diversified with wood and water. On the foreground is introduced a shepherd, sitting at the foot of a tree angling, and near him are two sheep standing, and a sheep and a lamb lying down. There are also two cows, one of them stands on the farther side of the tree,

bellowing. Other cattle are variously distributed about the meadow, and a hut is visible among the trees.

1 *ft.* 2½ *in.* by 1 *ft.* 4½ *in.*—C. on P.

Collection of M. Nieuhoff,	*Amst.*	1777.	890 *flo.*	80*l.*
——— M. Van Leyden,	. .	1804.	4200 *fs.*	168*l.*

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30. The Sleeping Herdsman. A woody scene, on the left of which are a herdsman lying asleep near a tree, and a woman, dressed in a white jacket and a blue skirt, sitting by him, apparently in conversation with a farmer on a dun-coloured horse; their dog lies by them. In the meadow, forming the foreground of the picture, are several sheep, goats, and cows, one of which is drinking at a fountain.

1 *ft.* ¼ *in.* by 1 *ft.* 2¼ *in.*—P.

Collection of the Prince de Conti, .	1777.	2610 *fs.*	104*l.*
——— M. Tolozan, ...	1801.	2580 *fs.*	103*l.*
——— the Chevalier Erard,	1832.	3320 *fs.*	133*l.*

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31. A View on a Canal in Winter. The dreary scene is animated by a number of persons partaking of the various amusements of the season: among these may be remarked, on the left foreground, four gentlemen playing at hockey; one of them is in the act of striking the ball. On the opposite side, and a little retired from the front, are a boy and a girl pushing a sledge, on which are two women; and beyond them are two horses and several figures, near a tent. This picture has always been deservedly esteemed as a *bijou* of the rarest excellence. Dated 1668. Aliamet has executed a faithful engraving, entitled *Amusement d'Hiver*.

1 *ft.* by 1 *ft.* 2 *in.*—P.

Collection of M. Mariette, . . .	1775.	4000 *fs.*	160*l.*
——— the Prince de Conti, .	1777. (withdrawn.)		

——— Count Pourtales, . . 1826; bought, with the Count's Dutch and Flemish pictures, by the Writer and Thomas Emmerson, Esq., and valued at . . . . . 300 *gs.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

32. *Rendezvous de Chasse.* A hunting party assembled on a paved terrace adjacent to some noble mansion, and in the precincts of a woody park. A stone pedestal, surmounted by a statue of Hercules, is on the right, from whence a lady and gentleman, elegantly habited, are advancing towards a beautiful white palfrey, caparisoned with a blue velvet saddle and housings, and held by a page in a scarlet dress. A little retired from these is a huntsman on a chestnut horse, blowing his horn, and still farther are a pack of hounds and several huntsmen. Beyond the lady and gentleman are seen the equipages of the family, drawn by gray horses; and close to the front are two venerable pilgrims asking charity. Signed, and dated 1662. The elegance of the figures, the beautiful symmetry of the horses, and the number and variety of the dogs, render this a most interesting example of the master.

1 *ft.* 6¾ *in.* by 2 *ft.*—C.

Collection of M. Randon de Boisset,	1777.	5000 *fs.*	200*l.*
——— the Duc de Chabot,	1787.	3981 *fs.*	160*l.*
——— Prince Galitshin,	1825.	16,001 *fs.*	640*l.*
——— M. Francillon,	1828.	10,000 *fs.*	400*l.*

Now in the collection of the Baron Verstolk de Soelen, 1830.

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33. A Pair. One represents two sheep in a meadow.

5 *in.* by 4¼ *in.*—P.

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34. The Companion. A goat and a sheep in a field. Dated 1659.

Collection of the Prince de Conti,	1777.	800 *fs.*	32*l.*
——— M. Destouches,	1794.	800 *fs.*	32*l.*
——— Joseph Barchard, Esq.	1826.		73*l.*

The above were sold separately, in Mr. Abraham's collection, by Mr. Phillips, 1831; the former for 30 *gs.*, and the latter for 20 *gs.*

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35. A River Scene, with cattle and figures. The view offers on the right, some high ground, surmounted by a hovel

and an old willow, near which are two horses, a cow, a goat, and three sheep; and close to the front lies a cow; near which is a goat cropping the herbage. The opposite side exhibits an extensive river, bounded by a dyke, on which are some low buildings. Three cows, a sheep, and a lamb, are in front; one of the former is drinking, a second stands in the water, and the remaining beast is the most remote, standing on a bank; and beyond her are seen two men angling. Signed, and dated 1664. Etched by Denon, and engraved in the Musée Français by Varin.

1 *ft.* 6 *in.* by 2 *ft.* 2 *in.*—C.

This very beautiful production of art was formerly in the collection of De Heer Lubbeling.

Collection of M. Randon de Boisset,	1777.	20,000 *fs.*	800*l.*
——— the Count de Vaudreuil,	1784.	19,910 *fs.*	796*l.*
Valued by the Experts du Musée, .	1816.	30,000 *fs.*	1200*l.*

Now in the Louvre.

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36. A Sheep lying down in a Meadow, and a Goat standing behind it, cropping some herbage. Exquisitely painted.

5¼ *in.* by 4½ *in.*—P. (*about.*)

Now in the collection of Baron Steengracht, Hague. Worth 35 *gs.*

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37. A Landscape, with a verdant meadow in front, in which are a horse, a cow, four sheep, and a herdsman; the latter is near a fence at the side.

10½ *in.* by 11½ *in.*—P.

Collection of the Prince de Conti,	1777. .	5241 *fs.*	210*l.*

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38. Cattle in a Woody Landscape. The foreground offers a shady meadow, in which are three cows and a group of sheep; two of the former, the one of a red, and the other of a dun colour, are lying down, and the third, of a yellowish

hue, stands beyond them. Upon some rising ground on the right, are two horses near a clump of trees. The cow-herd is seen on the opposite side, reclining on a bank.

1 *ft.* 7 *in.* by 1 *ft.* 3½ *in.*—C. on P.

Collection of M. Trouart,	. . .	1779.	. 3000 *fs.*	120*l.*
Now in the collection of Alexander Baring, Esq.				Worth 300*l.*

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39. Maternal Occupation. A woody scene, with a shed at the side, and a stream flowing along the front, in which is a fine cow, and on the bank is seated a woman, suckling an infant; on one side of her lies a dog, and on the other is seated a child caressing a puppy: a ram and a sheep are lying down together, and at the extremity of the meadow is a lamb sucking its dam. Signed, and dated 1662. Engraved in the Poullain Gallery, No. 109.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—C.

Collection of M. Servad,	. *Amst.*	1778.	. 1600 *flo.*	144*l.*
——— M. de Poullain,	. .	1780.	. 4510 *fs.*	180*l.*
——— the Duc de Chabot,	.	1787.	. 2951 *fs.*	120*l.*
——— M. Goupy Dupré,	. .	1811.	. 3023 *fs.*	121*l.*
——— the Chevalier Erard,	.	1832.	8550 *fs.* (bt. in)	342*l.*
Same collection,	. . . *London,*	1833.	. . . .	280 *gs.*
Now in the collection of Henry Bevan, Esq.				

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40. Cattle in a Landscape. The view represents a shady and sequestered scene, with a stream of water along the front, on the bank of which is seated a woman in a red skirt, looking after something in her bosom. A fine cow, of a red colour, is browsing near her; a dog is on her right, and several sheep and a goat are behind her. A little retired from the front, on the left, are, a cow and a sheep reposing; and on the opposite side are cattle standing near a tree. The view is bounded by a continuity of bushy trees, and the tower of a building rises in the distance. Signed, and dated 1671.

1 *ft.* by 1 *ft.* 4 *in.*—C.

Collection of M. Jan Tak, . . . 1781. . 740 *flo.* 66*l.*
——— James Akers, Esq. . 1815. (Mr. Stanley) 100 *gs.*
——— the Marquis of Blandford, 1820. . . . 86 *gs.*
——— M. Huybens, . . . 1822. . . . 105 *gs.*
Now in the collection of James Smith, Esq., Ashlyns.

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41. A Woody Landscape, with a stream of water in front, on the bank of which is seated a herdsman washing his feet. In the adjacent meadow are three cows, six sheep, and a goat; and at some distance off are seen the ruins of a château. This is a delightful work of the master.

1 *ft.* ½ *in.* by 1 *ft.* 4 *in.*—C.

Collection, anonymous, . . *Amst.* 1765. . 655 *flo.* 59*l.*
——— of M. Le Bœuf, . . 1782. . 1310 *fs.* 60*l.*
——— of M. Godefroy, . . 1785. . 1800 *fs.* 72*l.*
Now on sale, by Mr. Wright, at Edinburgh. Price 350 *gs.*

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42. *Le Manège.* In front of a stable, which occupies the right of the picture, are a gentleman, richly habited, mounted on a gray prancing horse, and two gentlemen on foot; one of whom, with his back to the spectator, stands at the side of a post, the other is near the stable door, with two boys by him. On the opposite side is a man standing on the farther side of a bay horse, doing something to the saddle, and beyond him are two dogs. Dated 1658.

1 *ft.* 1 *in.* by 1 *ft.* 2 *in.*—C.

Collection of the Count de Merle, 1783. . 1022 *fs.* 41*l.*
This picture has subsequently passed through dealers' hands at about 150 *gs.*
Now in the collection of Lord Charles Townshend.

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43. The Piping Herdsman. The view offers a pleasing woody scene, with a fountain in front, adorned with a

sculptured vase, at the foot of which are seated a herdsman and a woman; the former is playing on a pipe, and the latter is reclining on his knees, listening to the music. A cow, a sheep, and two lambs, are browsing near them; and upon a hill in the distance is the ruin of a building. Signed, and dated 1671.

10 *in.* by 1 *ft.* 3 *in.*—P.

Collection, anonymous, ...	1773. .	1850 *fs.*	74*l.*
——— of M. Montribloud, .	1784. .	2701 *fs.*	108*l.*
——— of M. Tolozan, . . .	1801. .	2005 *fs.*	80*l.*

Now in the collection of the late Duc de Berri.

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44. A View in the Haarlem Woods. The umbrageous scene is animated by a variety of cattle and figures, consisting of deer, horses, and sheep. A road traverses the wood, in which are several persons. The cattle and figures are very subordinate to the landscape.

2 *ft.* 4 *in.* by 2 *ft.* 11 *in.*—C.

Collection of M. Sydervelt, . . .	1766. .	560 *flo.*	50*l.*
——— M. du Bois, ...	1785. .	2200 *fs.*	88*l.*
——— Anonymous, . *Paris*,	1827. .	5550 *fs.*	222*l.*

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45. A Landscape, with a stream of water flowing along the foreground, which a horse and a sheep are approaching; beyond these are two cows and another sheep, and still farther are a shepherd, apparently in conversation with a man and a woman. On the opposite side are two cows standing in a pond, and a goat on its bank.

1 *ft.* 5 *in.* by 1 *ft.* 9 *in.*—C.

Collection of M. Nouri, ...	1785. .	2100 *fs.*	84*l.*
——— M. Vander Pot, . .	1808. .	3000 *flo.*	270*l.*
——— M. Cremer, . . *Rott.*	1816. .	2070 *fs.*	186*l.*

46. A View on a River, represented under the aspect of winter. The scene is enlivened by numerous figures, partaking of the usual amusement of the season: amongst them may be noticed a boy pushing himself along in a little sledge. The adjacent banks are adorned with houses, trees, and a dovecot; and in the second distance is a wooden bridge, upon which are a cavalier and a man on foot.

8 *in.* by 10 *in.*—C.

Collection of the Count de Vaudreuil, 1784. . 1100 *fs.* 44*l.*
Valued by the Experts du Musée, 1816. . 3000 *fs.* 120*l.*
Now in the Louvre.

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47. The Bathers. The view exhibits a richly-woode landscape, with a large stream of water on the left, on the banks of which are two men stripped, ready to enjoy its refreshing coolness; one of them is seated at the foot of a tree near the middle, the other is at a little distance from him in the shade. The cattle which enliven the scene consist of three cows, two sheep, a lamb, and a goat. This is a picture of superlative excellence. Dated 1665.

2 *ft.* by 2 *ft.* 6 *in.*—C.

Now in the collection of the Duchess de Berri.

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48. A Meadow, in which are three cows and two goats; one of the former, marked with gray and white patches, is rubbing its head against the trunk of a tree: the other two cows, one of which is of a red, and the other of a dun colour, are lying down on the left, ruminating; one of them has its head over the other's back. Nearer the front is a white goat the remaining animal is on the right.

1 *ft.* 1½ *in.* by 1 *ft.* 5½ *in.*

Now in the collection of William Wells, Esq., Redleaf.

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49. Mercury and Argus. The subject is introduced in a richly-wooded landscape. Argus, clothed in a scarlet

mantle, is seated on a bank near the front, listening to Mercury, who has on a blue mantle, and stands near him, holding a fine cow by the horn with one hand, and pointing his caduceus with the other to a herd of four cows, which are going towards a woody dell on the right. A sheep, a goat, and a kid, are on the same side, but nearer the front; and upon an elevation on the opposite side are two horses. An admirably-finished work. Signed, and dated on the bole of a tree, 1671.

2 *ft.* 7 *in.* by 3 *ft.* 7 *in.*

Collection of M. Capello,	. *Amst.*	1767.	. 1075 *flo.*	96*l.*
——— M. Van Slingelandt,	.	1785.	. 1700 *flo.*	153*l.*
——— M. de Calonne,	. .	1795.	. . . .	140*l.*
——— Sir Claude Scott, Bart.		1831.	(Mr. Phillips)	285 *gs.*

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50. Mercury and Argus. In this excellent picture the wily god is represented as having lulled the unsuspecting Argus to sleep, and is in the act of drawing his sword to destroy him. The metamorphosed Iö is seen under the form of a beautiful white cow, reposing at the foot of a lofty oak, and near her is a sheep. On the left is a ewe suckling a lamb, beyond which are two cows and a sheep enjoying the shade of some trees. On the farther side of the oak are a dark coloured cow, and a red one, on the bank of a river, which is bounded by a wood. The composition is further enriched, on the right, by a black goat in the water. This capital production possesses all that is estimable in the works of the master. Signed, and dated 1665.

2 *ft.* 1 *in.* by 2 *ft.* 9 *in.*—C.

Collection of M. de Preuil, . . 1811. . 10,000 *fs.* 400*l.*

Now in the collection of the Duchess de Berri.

An exquisite drawing in Indian ink (probably a study for the preceding picture) was sold in the collection of M. Goll, Amsterdam, ... 1833. . 889 *flo.* 80*l.*

Bought by the Chevalier Claussins.

$6\frac{1}{2}$ *in.* by $9\frac{7}{8}$ *in.*

51. A Mule laden with Panniers, over which is thrown a red cloth.

1 *ft.* ½ *in.* by 1 *ft.* 2½ *in.*—C.

Collection of M. Cocler, ... 1789. . 1500 *fs.* 60*l.*

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52. A Landscape, with a meadow foreground, in which are some cattle; amongst them are a white cow lying down, and a reddish one grazing. On the right is a woman with a sheaf of corn under her arm, talking to a herdsman who is seated, keeping goats and sheep.

1 *ft.* by 1 *ft.* 2 *in.*

Collection of M. Lollier, ... 1789. . 5901 *fs.* 236*l.*
——— M. Marin, ... 1790. . 4652 *fs.* 186*l.*

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53. A View of a Meadow, in which are a grayish coloured ox, a sheep, and a cow; the latter seen in a fore-shortened position. The distance terminates with some trees of scanty foliage.

9½ *in.* by 10½ *in.*—P.

Collection of M. Lollier, ... 1789. . 1200 *fs.* 48*l.*
——— M. Destouches, . . 1794. . 731 *fs.* 29*l.*

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54. The Harvest Field. A loaded waggon, drawn by two horses, stands in the centre of the field, and on the foreground, in front of this object, is a group of haymakers, consisting of four men and two women: they appear to have just finished their repast, and one of the former has thrown himself on a heap of hay to enjoy a few minutes' repose, while a second (an elderly man with a pipe) seems to be much amused by a youth, who is struggling to embrace a woman. Beyond these are seen four other labourers at work in the field. Engraved by Berteau Duplessi.

1 *ft.* by 1 *ft.* 2½ *in.*—C.

It is impossible to commend too highly this excellent production of art; whether the eye be directed to the composition, the

expression, the drawing of the figures, the colouring, or execution, each will be found to possess a degree of perfection rarely attained.

Collection of M. Marin, ...	1790. .	6500 *fs.*	260*l.*
——— M. Robit, . . .	1801. .	9901 *fs.*	396*l.*
——— Sereville, . . .	1811. .	10,001 *fs.*	400*l.*
——— Prince Talleyrand, .	1817, sold privately.		

Exhibited in the British Gallery in 1819.

Now in the collection of Alexander Baring, Esq.

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55. A Hilly Landscape, with some rising ground on the right, traversed by a winding road, along which a man on a white horse is passing, preceded by several dogs. On the middle of the foreground, are a man and a woman, keeping two cows and twelve sheep; and beyond them are seen two cottages.

10½ *in.* by 1 *ft.* 2 *in.*—P.

Collection of M. Le Brun, . . .	1791. .	2403 *fs.*	96*l.*

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56. A Landscape, in which are a ram and four sheep, reposing. Dated 1659.

7 *in.* by 7½ *in.*—P.

Collection of M. Le Brun, . . .	1791. .	730 *fs.*	29*l.*

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57. A Landscape, with cattle and figures.

Collection of His Excellency Baron Nagel, 1795. . . 52 *gs.*

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58. The Companion to the above.

Same collection. 44 *gs.*

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59. A Hunting Party. The company appear to have just started for the chase, and are passing over an open meadow; among them, and near a willow on the left, may be observed, a huntsman on a bay horse, with his back to the spectator, extending his hand as if giving directions to his party, who are on the farther side of the field; on the right, and at some distance, from the front, is an elegantly-dressed lady on a fine

white palfrey, followed by a huntsman on a prancing chestnut horse. The remainder of the party, consisting of three gentlemen on horseback, and two attendants on foot with hawks and dogs, are at the extremity of the field, which is bounded by a hedge. The lovely scene is enlivened by the radiance of a fine summer's morning. Signed, and dated 1666. This is a beautiful work, of first-rate excellence. Engraved by Barns.

1 *ft.* 6 *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Choiseul Praslin,	1792.	7021 *fs.*	281*l.*
——— M. Helsleuter, . . .	1802.	6900 *fs.*	276*l.*
——— Lord Rendlesham, .	1809.	. . . .	294 *gs.*

Exhibited in the British Gallery in 1827.

Now in the collection of His Majesty. Worth 400 *gs.*

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60. A View on the Seashore at Schevening, enlivened by numerous figures, and a post-waggon drawn by two horses.

8 *in.* by 10 *in.*—P.

Collection of M. Destouches, . .	1794.	482 *fs.*	19 *gs.*

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61. Cattle in a Meadow. The landscape exhibits the aspect of approaching rain. On the foreground is a woman milking a red cow, near which is a yellowish one with a white face, lying down, and a sheep also recumbent is at the foot of a pollard willow, near a board fence. This little gem is engraved by Scott, in the Stafford Gallery.

5½ *in.* by 6¾ *in.*—P.

Collection of M. Destouches, . .	1794.	1300 *fs.*	52*l.*
——— the Countess of Holderness,	1802.	. . .	85 *gs.*

Now in the collection of Lord Francis Egerton. Worth 100 *gs.*

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62. A View in Holland, represented under the aspect of winter. Among the various figures which give interest to the scene, is a man wearing a red jacket, pushing along a sledge with a child in it.

7 *in.* by 6 *in.*—P.

Collection of M. Destouches, . . .	1794.	351 *fs.*	14*l.*

63. A Landscape, in which is introduced a woman sitting on a bank, suckling an infant.

9 *in.* by 8 *in.*—P.

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64. The Companion also represents a Landscape, in which are seen a woman and an old man, lying on the ground asleep.

Collection of M. Destouches, . . 1794. (pair) 601 *fs.* 24*l.*

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65. A Woman Milking, and a Herdsman Reposing. The pastoral scene is introduced in a verdant meadow, which forms the foreground of a woody landscape, where cows and sheep are browsing. A beautiful production. Signed, and dated 1669.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—C.

Collection of Sir S. Clarke and G. Hibbert, Esq, 1802. 140*l.*

A picture corresponding with the preceding, was sold in the collection of M. Geldermeester, . . 1800. . 425 *flo.* 38*l.*

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66. A View of a Meadow, in which is a grayish coloured ox, with a white face, standing alone.

10 *in.* by 1 *ft.* 1 *in.*

Collection of M. Destouches, . . 1794. . 761 *fs.* 30 *gs.*

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67. A Landscape, with cows, sheep, and goats in a meadow. Amongst them is a woman occupied milking a cow.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*

Collection of Sir L. Dundas, Bart., 1794. . . . . 62 *gs.*

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68. A Pastoral Scene. The view represents an open country, of a hilly and broken site, with an undulating meadow in front, in which are two cows lying down, and eleven sheep distributed around them. A shepherd, recumbent on the ground, and a woman sitting by him, are in the centre of the foreground; beyond them are seen some cottages among trees, and upon a road over a hill on the opposite side is a gentleman on horseback, approaching. The aspect of a fine evening prevails.

11¼ *in.* by 1 *ft.* 3¼ *in.*—P.

Now in the possession of the Writer.

69. Landscape, with cattle and figures.
Collection of Sir S. Clarke and G. Hibbert, Esq., 1802 150 *gs.*

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70. A Shepherd keeping Sheep, and Peasants reposing. A landscape, representing an open scene with houses in the distance. Upon a sterile eminence at the side are two old trees, near which two peasants are reposing. A cavalier, followed by a huntsman and two dogs, appears to be going towards a brook with trees on its banks, where a shepherd is seen keeping sheep.

2 *ft.* 6 *in.* by 3 *ft.* 3 *in.*—C.

Collection of M. Geldermeester, . 1800. . 650 *flo.* 58*l.*

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71. A Landscape, with a meadow foreground, in which are a cow and a sheep.

1 *ft.* 2 *in.* by 1 *ft.* 1 *in.*—C.

Collection of M. Geldermeester, . 1800. . 600 *flo.* 54*l.*

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72. A Landscape, with cattle watering.
Collection of Walsh Porter, Esq., . 1803. . . . . 112 *gs.*

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73. A Group of Cattle and Figures in a Landscape.
Collection of Mr. Bryan, ... 1798. . . . . 105 *gs.*

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74. A Beautiful Landscape, animated with cows, horses, and figures. Upright shape.
Collection of Lord Rendlesham, . 1806. . . . . 370 *gs.*

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75. A View in a Woody Park, in which are a white horse and a dark gray one; the former of which has his head over the neck of the latter. Around them are four cows, nine sheep, and a goat. Signed, and dated 1663.

1 *ft.* 1¾ *in.* by 1 *ft.* ¼ *in.*—C.

Collection of M. Lormier, . . . 1763. . 565 *flo.* 50*l.*
——— M. Paillet, ... 1799. . 1350 *fs.* 54*l.*
——— Mr. Smith, ... 1828. . . . . 105 *gs.*
Now in the collection of Richard Simmons, Esq.

76. A Landscape, with cattle and figures.

Collection of Sir S. Clarke and G. Hibbert, Esq., 1802. 110 *gs.*

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77. Rustic Courtship. In a field on the banks of a canal are five cows, amongst which is a yellowish one lying down, and near her are two lambs; farther on the left, and under the shade of some trees, is a peasant endeavouring to kiss a young woman, and a shepherd looking on. Some ruins are seen in the distance.

11 *in.* by 1 *ft.* 3 *in.*—C.

Collection of M. Helsleuter, . . 1802. . 7820 *fs.* 313*l.*

A picture corresponding with the preceding description, was sold in the collection of J. F. Tuffin, Esq., 1818. . . . . 185 *gs.*

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78. A Farmer on Horseback in conversation with Peasants. In the meadow foreground of a woody scene are several cows, goats, and sheep; and near a withered tree at the side is a cavalier on a gray horse, who appears to have halted to speak to a man and a woman, sitting by the side of a fountain, at which a cow is drinking.

1 *ft.* by 1 *ft.* 1½ *in.*—P.

Collection of M. Montaleau, . . 1802. . 3850 *fs.* 154*l.*

——— M. Emler, . . . 1809. . 3310 *fs.* 132*l.*

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79. A View on the Beach at Schevening, looking towards the sea, represented under the aspect of a fine day. Among a number of persons distributed over the sands is a group of five persons on the right, one of them is a sailor, apparently in the act of speaking to a lady and gentleman. A post-waggon, drawn by two horses, is passing along the centre of the foreground, and a man with a pack at his back is walking by its side; at the same time a beggar with a wooden leg seems to be awaiting its approach. This delightful picture is of the first order of the master's works. Dated 1660.

1 *ft.* 3¼ *in.* by 1 *ft.* 7½ *in.*—C.

Collection of the Countess of Holderness, 1802. . . 155 *gs.*

Now in the collection of His Majesty.

80. A Pastoral Scene. The view represents a woody landscape, with a sloping meadow in front, in the middle of which are two cows lying down, and one of them, of a reddish colour with a white face, has her head over the back of the other: beyond these stands a horse of a mouse colour; to the left is a third cow, of a dingy red colour; and near it is a sheep rubbing itself against a tree. On the opposite side are a woman milking a goat, another woman with a child in her arms, and a boy: close to them are two kids playing together, and a sheep lying down. The view is bounded on this side by a thick grove of trees; while on the left the eye looks through a vista to the distant landscape. A fine clear sky adds lustre to the scene. This little picture is a jewel of the rarest quality.

1 *ft.* 1⅝ *in.* by 1 *ft.* ½ *in.*—P.

Collection of the Countess of Holderness, 1802. . . . 300 *gs.*
——— John Ewer, Esq., . . . 1832. (Christie) 430 *gs.*
Now in the collection of Brook Greville, Esq.

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81. A View in the Woods of the Hague. Various figures and cattle, introduced in the foreground, give interest to the scene.

Collection of the Countess of Holderness, 1802. . . . 75 *gs.*

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82. A Landscape, with a group of cows and sheep. A tasteful and finely-composed picture, possessing a brilliant effect, with elaborate finish.

Collection of the Countess of Holderness, 1802. . . . 200 *gs.*

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83. The Ferry-Boat. A view on the banks of a canal. Several peasants under a tree, and a cavalier on horseback, are apparently awaiting the return of a ferry-boat which is conveying over a carriage and passengers; and in the middle distance are some fishermen hauling their nets. Dated 1663.

Collection of the Countess of Holderness, 1802. . . . 53 *gs.*
——— Edward Coxe, Esq., . . 1807. . . . 71 *gs.*
——— Philip Hill, Esq., . . . 1811. . . . 150 *gs.*

84. A Landscape, with various cattle, and a woman, carrying a lamb under her arm, followed by two cows, a goat, and some sheep.

9 *in.* by 1 *ft.*—P.

Collection, anonymous, . . . 1803. . 1290 *fs.* 52*l.*

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85. A Woman feeding Poultry, and Cattle at Pasture. The view exhibits an open country, of a broken and varied surface, represented under the aspect of a fine summer's day. On the foreground are several cows and sheep, some of which are reposing, whilst others are cropping the herbage. In the centre of the middle distance is a group of detached cottages, surrounded by a few light trees; in front of these is seen a woman feeding poultry, and on the right of the view is a peasant driving a flock of sheep along a dusty road towards the front. The figures and animals are subordinate to the landscape. This is a gem of art of the rarest excellence and beauty.

1 *ft.* 1¾ *in.* by 1 *ft.* ½ *in.*—C.

Collection, anonymous, . *Paris*, 1793. . 5201 *fs.* 208*l.*

——— of the Duc de Choiseul, 1808. . 6801 *fs.* 272*l.*

Sold by the Writer to John Webb, Esq., 1816. . . 300 *gs.*

It was subsequently in the collection of Michael Zachary, Esq., from whom it passed into that of Frederick Perkins, Esq.

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86. A Landscape, with a group of three cows and a goat, reposing under a tree.

Collection of the Earl of Halifax, . 1808. . . . . 81*l.*

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87. A Landscape, representing a well-wooded scene, with a stream of water in front. On the foreground is a woman preparing to milk a white and red cow; another cow is lying down on the left; and a horse and two sheep are on the opposite side.

8 *in.* by 9½ *in.*—P.

Collection of M. Sereville, . . . 1811. . 820 *fs.* 33*l.*

88. A Landscape. On the front of a winding road, with some lofty beach trees and a canal at its side, are a cavalier on a prancing sorrel horse, and a lady, richly habited, on a white one; they are followed by a huntsman and a falconer, with a couple of dogs. In the background is a cavalier, taking leave of another gentleman; and near them are several huntsmen and dogs. This beautiful picture is engraved in the Le Brun Gallery.

2 *ft.* 1 *in.* by 1 *ft.* 8⅛ *in.*—C.

Collection of M. Vander Pot, 1808. (bt. by Cremer) 3000 *flo.* 270*l.*

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89. The Market Cart. A landscape, representing a broken and undulating site, divided in the middle distance by a line of bushes and trees, and having the aspect of autumn. On the foreground is a cart drawn by a white horse, the driver of which is seated on the shaft, and a woman and a child are in it. Beyond this object may be observed a shepherd driving a flock of sheep, and still farther are several cows and sheep, variously distributed over the meadows. A pleasing example of the master. Signed, and dated 1661.

11½ *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Smeth Van Alpen,	1810.	850 *flo.*	76*l.*
——— M. de Vos, . . .	1833.	704 *flo.*	63*l.*

Now in the collection of Charles Brind, Esq.

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90. The Farm. The view offers on the right, a pile of buildings surrounded by paling, at the side of which is a large tree bare of foliage, with a bird's nest in its top. Several cows, together with poultry, and two hogs, are distributed along the foreground; among the former are two lying down, and a third, marked with black patches, appears to bellowing. A herdsman carrying a pail, stands near the house, in conversation with a milkmaid. The effect of a fine afternoon pervades the rural scene. This picture is finished through

out with elaborate care, and a scrupulous attention to the details of nature. Dated 1657.

1 *ft.* 8 *in.* by 1 *ft.* 11 *in.*—C.

Collection of M. Clos, ... 1812. . 4731 *fs.* 189*l.*
——— the Duc d'Alberg, . . 1817. . . . . 285*l.*
——— M. Varoc, ... 1822. (Mr. Phillips) 378*l.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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91. Cattle passing a Brook. A landscape, on the right of which the view is open, and terminates with mountains; on the left are a rustic bridge, and a hill clothed with trees. The rural scene is animated by a shepherd, with a herd of cattle, passing through a brook in the foreground of the picture.

1 *ft.* 9½ *in.* by 2 *ft.* 1½ *in.*—C.

Collection of M. Muilman, . . . 1813. . 1850 *flo.* 166*l.*

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92. A View in the Meadow of a Dairy Farm. A hovel, concealed in part by a pollard willow, is on the right; and in the middle of the foreground is a woman, wearing a blue skirt, milking a red cow; a cow and a sheep are reposing behind her: a youth seated on the ground, playing with a dog, is on the left. Five other sheep, variously disposed, are also in the field; and a building among a clump of trees is seen in the distance. Exquisitely painted. Signed, and dated 1670.

9¼ *in.* by 11¼ *in.*—P.

Collection of Hart Davies, Esq. . 1814. . . . . 62 *gs.*

It was subsequently in the collections of the Baron Mecklenburg, and Joseph Barchard, Esq.

Now in the collection of the Right Honourable Sir Charles Bagot, K.B. Worth 150*l.*

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93. A Landscape, with a high road, on which are various figures.

Collection of the Duc d'Alberg. . 1817. . . . . 250 *gs.*

94. A Landscape, with a woman milking a cow, and near her are two other cows, which, with several sheep, are dispersed over the foreground. The distant country exhibits a hilly site, varied with a few trees.

1 *ft.* 2 *in.* by 1 *ft.* 5 *in.*—C.

Collection of M. Cremer, ... 1816. . 763 *flo.* 68*l.*

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95. A View over an extensive Lake. On the foreground are a cow and a goat lying down; and a little farther are a horse and an ox drinking: two oxen and some sheep are grazing on the banks of the lake. A boat, and some cottages amid trees, are seen in the distance.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. de St. Victor, . . 1822. . 3200 *fs.* 128*l.*
——— the Chevalier Erard, . 1832. (bt. in) 700 *fs.* 28*l.*

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96. A Landscape, with cattle.

Collection of John Knight, Esq. . 1819. (bought in) 270 *gs.*
Again, in the same collection, . . 1821. . . . . 160 *gs.*

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97. A Landscape, exhibiting a verdant meadow, bounded by hills, and richly adorned with trees. A shepherd tending two cows, a few sheep, and a goat, are introduced in the foreground. The sky indicates the appearance of approaching rain. A free and tasteful production of the master. Dated 1666.

8½ *in.* by 10½ *in.*—P.

Collection of M. Paignon Dijonval, 1821; bought, *en bloc*, by Thomas Emmerson, Esq.

Collection of Joseph Barchard, Esq. 1826. . . . . 101*l.*

Since bought by the Writer for 150*l.*

Mr. Smith's sale, ... 1828. . . . 152*l.* 5*s.*

Exhibited in the British Gallery in 1822.

Now in the collection of Charles Bredel, Esq.

98. A Landscape, with cattle feeding in a meadow, and a young man and woman sitting in the shade, conversing together. Dated 1647.—*See No.* 77.

11½ *in.* by 1 *ft.* 4 *in.*

Formerly in the collection of R. Heathcote, Esq.

Collection of J. T. Tuffin, Esq., . 1818. . . . . 185 *gs.*

Now in the collection of Edward Gray, Esq.

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99. A Landscape, with a high road on the left, leading to the ruins of an ancient abbey, before which are a brook and some herbage. A man on a white horse, accompanied by two other men on foot, is driving a herd of cattle along the road; and in the distance, towards the right, is seen a river, surrounded by trees and hills. A brown picture.

1 *ft.* 1 *in.* by 1 *ft.*—P.

Collection of M. Van Leyden, .	1804. .	4800 *fs.*	192*l.*
——— M. de St. Victor, .	1822. .	3201 *fs.*	128*l.*
——— the Chevalier Erard,	1832. (bt. in)	3122 *fs.*	125*l.*
Same collection, . . .	*Lond.* 1833.		79 *gs.*

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100. Adrian Vander Velde, with his Wife and Family. These distinguished persons are introduced in the foreground of a landscape, composed, on the right, of a large hill of a loose sandy soil, which is rendered picturesque by dilapidated fences of boards, and the trunks and stumps of old trees. A clump of young oaks rises near the summit of the hill, which is bounded by a line of bushy trees: beyond these objects is seen a small house, situated upon an eminence, and sheltered in part by trees, in front of which flows a river, which intersects the country in the middle distance. The view is divided by a winding road, on which is the artist, with his wife and family, enjoying the refreshing breeze of the evening. He is habited in a brown dress, has a cane in his hand, and his hat under his arm; his lady, wearing a red

gown and a black silk cloak, is on his left; they are preceded by a boy, also dressed in brown, who is holding, with some difficulty, a spaniel dog by a string; and near them is a young woman, having on a pale yellow jacket and blue skirt, sitting on the trunk of a tree, holding a fine child on her knees, and amusing it with flowers. At a little distance off on the road, is a waggon drawn by two gray horses, the driver of which is doing something to their harness; and in an adjacent meadow or common, in the left of the picture, are ten sheep and a goat, guarded by a herdsman, who is reclining on the grass with a pipe in his hands. The view on this side terminates with a wood. The light fleecy clouds, floating over the azure hemisphere, indicate the serenity of a fine autumnal evening. Signed, and dated 1667.

4 *ft.* 8½ *in.* by 5 *ft.* 7 *in.*—C.

This is unquestionably the most capital production known by the master; and from the careful attention which he has bestowed on every part, together with the portraits of himself and family being introduced, it may reasonably be supposed that he intended it to be his *chef d'œuvre.* Be this as it may, it must ever possess very considerable interest, on account of the agreeable recollections it gives of so eminent a painter, independent of its excellence as a work of art.

Collection of M. Vander Pals, *Rott.* 1824; bought by M. Nieuwenhuys, 10,000 *flo.* and 5 per cent. opgelt, about 945*l.*

Put up to sale in the collection of Mr. John Nieuwenhuys, by Messrs. Christie and Manson, . . . 1833. (bought in) 1310 *gs.*

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101. Christ's Agony in the Garden. The Saviour, habited in a purple vest and a red mantle, is kneeling; His hands are clasped together, and His countenance, expressive of the agony of His soul, is directed upwards: at the same time an angel supports Him on the left. A little retired on the opposite side, are Peter, James, and John, extended on the ground,

asleep; and in the distance is seen the multitude approaching, with swords and staves, &c. Signed, and dated 1665.

3 *ft.* 11½ *in.* by 4 *ft.* 10½ *in.*—C.

This is an unsuccessful attempt at historical painting, and can only be viewed with regret by the amateur of the general works of this accomplished painter.

Collection of Mr. Abrahams, . . 1831. (Mr. H. Phillips) 27*l.*
——— Anonymous, ... 1833. (by Mr. Foster) 81 *gs.*

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102. Rustic Courtship. A sequestered scene, divided on the left by a stream which flows along the front, and is overshadowed by surrounding trees, forming a cool retreat for kine and other cattle, which are distributed over the meadow. These consist of three cows, two sheep, two lambs, and a goat; one of the former, of a bright red colour with a white face, stands in the stream; a second, of a mouse colour, is beyond it; and the remaining one lies down on the right. A little retired from the latter, is a herdsman, seated on the ground, with his arms round the waist of a young peasant woman. Signed, and dated 1667.

2 *ft.* ½ *in.* by 1 *ft.* 10 *in.*—C.

Collection of John Maitland, Esq., 1831. (Christie and Co.) 250*gs.*

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103. An Equestrian Portrait of Prince Frederick of Orange. He is richly habited in the elegant costume of the period, and mounted on a fine black charger, suitably caparisoned, which with stately pace is passing over a meadow, followed by a greyhound seen at a little distance off bounding along the field.

11½ *in.* by 9 *in.*—C. (*oval.*)

This beautiful and exquisitely-finished picture is dated 1658; so that, if the artist's historiographers be correct, he was only nineteen years of age when he painted it; yet nothing in art can be more sweetly pencilled, or more perfect in drawing and colour.

Collection of M. Reynders, . . 1821. . 1000 *flo.* 90*l.*

Bought by the Writer, of the Count de Mecklenburg, Paris, in 1825, for 5000 *fs.*, and by him sold to the present proprietor, Abraham Robarts, Esq.

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104. A Pastoral Scene. The view represents an open and undulated country, intersected in the distance by low hedges. On the left of the foreground is a red and white speckled cow, standing with her head to the spectator, and near her are three dark-coloured cows lying down. On the opposite side are two sheep and a goat reposing, and beyond these are a goat, three sheep, and a lamb, near a hovel, at the side of which are a woman seated on a bank, and a man standing by her. The effect exhibits the close of day. Dated 1668.

1 *ft.* 10½ *in.* by 2 *ft.* 3¼ *in.*—C.

Collection of Madame de Monté, *Rott.* 1825. 7005 *flo.* 630*l.*

On this occasion the picture was run up by a speculator who had bought the whole collection previous to the sale.

Again in Mr. Nieuwenhuys' sale, . 1833. (bought in) 455 *gs.*

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105. An Ox, standing near one of the Grachts of Amsterdam. The houses, &c. in the background, are painted by Vander Heyden.

11½ *in.* by 1 *ft.* 2 *in.*—P.

Collection of M. Otto W. J. Berg, *Amst.* 1825. 490 *flo.* 44*l.*

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106. A Landscape, with cattle on a hilly foreground.

7¾ *in.* by 8½ *in.*—P.

Collection of M. Otto W. J. Berg, *Amst.* 1825. 600 *flo.* 57*l.*

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107. Vertumnus and Pomona. The subject is introduced in the foreground of a grove, and adjacent to a noble mansion, which is seen at a little distance on the left. The disguised deity, dressed in a tawny-yellow vest, a red mantle

and skirt, is seated at the foot of an old tree on the right, inviting the nymph to retire into the recesses of the grove, towards which one hand is directed. The fair Pomona, loosely clad in a yellow vest and a blue mantle, is seated on a dwarf wall by the side of a vase, on which she leans her left arm, and holds a reaping-hook in the right hand. The grove is adorned with vases and statues, and a peacock is on the foreground. This is a highly-wrought production. Signed, and dated 1670.

2 *ft.* 6 *in.* by 3 *ft.* 4 *in.*—C.

Now in the collection of J. R. West, Esq.

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108. The Annunciation of the Virgin. The figures are about two-thirds of the size of life. Dated 1664.

Collection of Lord Weymouth, . 1828. (bought in) 150 *gs.*

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109. A Woman fetching Water from a Brook. The view represents a hilly country, with two trees growing on the edge of a precipice, and the ruins of a castle on the opposite side. A shallow stream flows along the front, on the margin of which stands a woman in a blue dress, with a pitcher in her hand; she appears to be conversing with a man on a dappled gray horse, whose back is towards the spectator: two cows (one of which is drinking) and a goat are in the water. A few sheep are a little beyond the man, and other cattle and peasants are seen in the distance. An exquisite production.

1 *ft.* 8 *in* by 1 *ft.* 5¾ *in.*—C.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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110. Cattle in a Meadow. The nearest object to the spectator is a yellow cow, standing in a side view; behind her lie a dun-coloured cow and two sheep, and a little beyond these is a third cow grazing on an elevation. At the extremity

of the field is seen a horse standing near an old tree at the side of a hovel. The effect is that of the close of day.

1 *ft.* 5½ *in.* by 1 *ft.* 3¼ *in.*—C.

This picture appears to be the joint production of A. V. Velde and his pupil, Van Bergen.

Now in the collection of His Majesty, at Hampton Court.

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111. Cattle at Pasture. The view represents a field, bounded on one side by a tree and a fence, and on the other by a hedge. On the left are two cows and three sheep lying down, and beyond them are two peasants, followed by a dog. On the opposite side stands a red and white cow, and near her is a sheep cropping some herbage. The sky is overcast, and the effect is that of approaching rain. Signed, and dated 1662.

1 *ft.* 3½ *in.* by 1 *ft.* 1½ *in.*—C.

Collection of the Count Pourtales,	1826.	130 *gs.*
———— Charles Birch, Esq. .	1828.	80 *gs.*

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112. Cattle in a Woody Landscape. Two cows, one of a light, the other of a dark red colour, lying together at the foot of a large tree, and two sheep and a lamb reposing near them. An ox is browsing on the farther side of a tree, and an ass lies on the right. The herdsman is seen reclining in the cool shades of the wood, with his dog by his side, and two sheep feeding near them. An exquisite work of art.

1 *ft.* 3 *in.* by 1 *ft.* 5 *in.*—P.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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113. A Woman Milking a Goat, &c. The scene represents the corner of a field of a Dutch dairy farm, with a hovel, and a few trees growing round it. On the foreground is a woman kneeling to milk a goat, and at the same time turning

her head to speak to another woman, who stands near with a child in her arms and a boy by her side; beyond them are two cows and a sheep. A clear tasteful work of art. Dated 1666.

1 *ft.* 1½ *in.* by 11½ *in.*—C.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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114. A Meadow, with a ram lying down in front, and a sheep standing on the farther side of it. Dated 1651.

5½ *in.* by 5 *in.*—P.

Sold at Mr. Christie's, ... 1828. . . . 10 *gs.*

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115. The Ford. A landscape and cattle. The view presents, on the right, a cluster of trees, in front of which are five sheep and a goat; four of them are lying down at the foot of a tree: on the same side is seated a shepherd, taking off his shoes and stockings preparatory to fording a stream, through which a woman on a gray horse is passing; she appears to be in conversation with the man, and is pointing to the ruins of an abbey, seen on a hill in the distance. A dun cow with a white face, and a dark one, are in the water; and a brown dog getting up a bank is in the left corner. This excellent picture is signed, and dated 1669.

1 *ft.* 3 *in.* by 1 *ft.* 5¼ *in.*—P.

Formerly at Draycot House, Wilts. Worth 250 *gs.*

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116. A Woman watering her Steed. A picturesque scene, with a fountain at the side, at which a woman is letting her horse drink; a dog is also slaking his thirst in the trough, on the edge of which is seated a boy, near whom lies a sheep. Two cows, one of them of a yellow colour mixed with white, the other red, together with a sheep, are on the foreground. Signed, and dated 1670.

1 *ft.* 3 *in.* by 1 *ft.* 4¼ *in.*—C.

Now in the Munich Gallery.

117. The Shepherd and Shepherdess. A landscape, with a cluster of trees and an old bridge on the right, and a stream flowing along the front, on the margin of which are a red cow with a white face, a goat, a kid, and a sheep: the latter three animals are lying in a group, and a second sheep is browsing near them. A goat is on the right, and on the opposite side is a calf lying down, near which is a female in a blue petticoat, seated, talking to an old shepherd, also seated on a bank at a little distance from her. This is a little *bijou* of the choicest quality.

7¼ *in.* by 9¼ *in.*—P.

Now in the collection of the Marquis of Bute, at Luton.

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118. A Herdsman with a Stick in his Hand, driving thirteen oxen and cows along the foreground of a meadow. The surrounding country presents one unvaried flat scene, represented under the aspect of approaching rain. Signed, and dated 1660. Engraved by Prestel.

3 *ft.* by 4 *ft.* 3 *in.*—C.

Now in the Munich Gallery.

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119. Cattle passing a Ford. A landscape, with a stream flowing over the whole of the foreground, through which a herdsman, with a bottle attached to his belt, and a stick in his hand, is driving four sheep and two cows. On the farther side of these animals are a horse and cart, in which is seated a woman; and in the second distance on the right are other figures and cattle. Dated 1671.

1 *ft.* 3 *in.* by 1 *ft.* 4¼ *in.*—C.

Now in the Munich Gallery.

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120. A Richly-Wooded Landscape, with a stream in front, in which are two cows, and on its banks is seated a woman washing her feet, while a boy, who stands behind her leaning against a pedestal, is playing on the flute. Three sheep and

a lamb form a group on the right. Dated 1669. This picture is a fine example of the master's most finished style. Engraved by Kobel.

11½ *in.* by 1 *ft.* 3¼ *in.*—C.

Now in the Munich Gallery. Worth 400 *gs.*

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121. A View on a Canal in Winter. Numerous persons skating, riding in sledges, or otherwise engaged, give interest to the scene. Among them may be remarked two men in conversation, one of whom has a basket at his back: beyond these are a lady and a gentleman, a boy, and a man with a sledge. Dated 1669.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—C. on P.

Now in the Dresden Gallery.

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122. A Herdsman in Conversation with a Woman milking. The principal group consists of three cows, one of which a woman is milking, while a herdsman, leaning on the back of the animal, appears to be conversing with her. On one side are a goat and two kids, and beyond them three pigs and a horse. On the opposite side are a red cow and two sheep. A feeble picture. Dated 1659.

2 *ft.* by 2 *ft.* 6½ *in.*—C.

Now in the Dresden Gallery. Worth 250 *gs.*

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123. A Landscape, with a stream in front, in which a fine red cow is slaking its thirst: a little beyond her are two other cows lying down: close to the right are two sheep, and a little remote from these is the herdsman, seated on the ground. Still farther may be observed a little chapel on an eminence, before which two pilgrims are worshipping: in this part rises a large tree, near which is a peasant driving a laden ass and some sheep over a bridge. This is a precious example of the master. Dated 1667.

1 *ft.* 1 *in.* by 1 *ft.* 2½ *in.*—C.

Now in the collection of M. Six Van Hillegom. Worth 350 *gs.*

124. Maternal Occupation. A pastoral scene, distinguished by an antique pedestal on the right, at the foot of which is seated a woman in a blue skirt, suckling an infant, while a shepherd stands by leaning on an ass: nearer the front are two sheep and three lambs. On the opposite side are two cows reposing, together with a sheep and a goat: more towards the centre are a white horse and four sheep, and also a dog drinking at a trough. Beyond these the eye looks over the distant country, exhibited under the aspect of a fine evening. This is a production of the highest excellence. Dated 1663.

1 *ft.* 4¼ *in.* by 1 *ft.* 8 *in.*—C.

Now in the collection of M. Six Van Hillegom.

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125. A View taken from the Sand Hills of Schevening, looking out seaward at the time of high water, and during a fresh breeze. On the right and front is a fisherman's cottage, at the half-door of which stands a woman chatting with two men, and a third is seen approaching them. A sailor with a pack at his back, and a woman with a basket, are in the middle of the foreground, and other persons are visible on the sands at various distances: the masts of fishing vessels appear above the hills at the side. Dated 1667.

11½ *in.* by 1 *ft.* 3½ *in.*—P.

It is impossible to commend too highly this delightful product of the pencil. The approaching tide, and white breakers, the breezy freshness of the atmosphere, and the local truth of the site, are admirably depicted.

Now in the collection of M. Six Van Hillegom. Worth 200 *gs.*

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126. A Man conversing with a Woman while watching Cattle. The view represents a hilly site, with a lofty bridge over a brook, and the ruins of an archway on the declivity of a hill near it. In a verdant meadow composing the foreground, are two cows, four sheep, three goats, and a dappled gray horse. A farmer stands by the side of the horse, with

his back to the spectator, and his right hand on the animal's back, apparently conversing with the woman, who is seated on his left with a distaff in her hand. A fine cow, of a bright red colour, lies on her right, and another, of a yellowish hue, is grazing near. In the shade on the left, lies a goat with two kids, one of which is browsing near its dam. The country is varied by a few bushes, and partially overshadowed by a passing cloud. This is an exquisite production of art. Signed, and dated 1664.

2 *ft.* 2 *in.* by 2 *ft.* 6½ *in.*—C.

Now in the collection of M. M. Van Loon, Amsterdam.

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127. Cattle in a Meadow, and Men Fishing. The view exhibits a country of a broken and diversified form, remarkable for an old oak standing in the centre of the foreground, near which are a gray horse, three cows, and two sheep; two of the cows and the sheep are reposing. Looking to the left, is seen a man seated on the bank of a river, extending his hand as if directing his companion, who is in the water fishing. On the opposite side are a gray horse drinking in a pond, and a cow standing near under the shade of a bank. The appearance of a cool evening prevails. Signed, and dated 1663.

1 *ft.* 8¾ *in.* by 2 *ft.* 4 *in.*—C.

Now in the collection of M. M. Van Loon, Amsterdam.

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128. The Ferry-Boat, in which is introduced the flight of the Holy Family. This capital picture represents a large passage boat on a canal, which forms the chief of the composition, the extreme bank of the river being bounded by a hill, clothed with trees; on the right is seen the ruins of an ancient edifice. The boat appears to be laden with about seven men, three women, a cow, an ass, and some goods. Near the centre of the vessel is the Virgin, holding the infant Saviour on the ass, while Joseph stands by her. One of the passengers, wearing a red cloak, sits on the side of the boat, with one foot in the water, and close to him is the cow, which is slaking its

thirst in the stream. The figures in this picture are unusually large, and are painted in a broad free manner.

3 *ft.* 11 *in.* by 5 *ft.* 9 *in.*—C.

Now in the collection of the Duke of Mecklenburg, at Ludwigslust.

A picture corresponding with the preceding description was sold in the collection of M. Locquet, . . 1783. . . 530 *flo.* 47*l.*

Again, anonymous, ... 1817. . . . . 120 *gs.*

For a similar picture to the preceding, *see No.* 155.

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129. A Peasant and a Woman in Conversation. The former, seated on a fragment of an architrave, and reclining against an antique vase which has fallen from its base, is apparently conversing with a female, wearing a blue dress, who is seated leaning on the stone. On the left are two sheep, two lambs, and a goat in a group; and on the opposite side are a third sheep and a dog. The view is partly bounded by trees. A good picture. Dated 1658.

7½ *in.* by 10½ *in.*—P.

Now in the Public Gallery at Franckfort. Worth 100 *gs.*

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130. A View on the Beach at Schevening, with its barren sandhills on the left, and the steeple of the village church rising above them. The right presents a wide expanse of sea, beating in white foam on the flat coast. Among numerous figures which give interest to the scene, are a man, a woman, and a boy, standing together; the former is in the act of lifting a basket: near them is a man with his hands behind him, and a fourth is fishing. Beyond these are two ladies, a gentleman, and a boy; and still farther, a post waggon and pair. Signed, and dated 1652.

1 *ft.* 8 *in.* by 2 *ft.* 4 *in.*—C.

This once beautiful picture has been so severely injured by cleaning and restoration, as to render its originality a question of difficult solution.

Now in the Gallery at Hesse Cassel.

131. A Gentleman on Horseback in Conversation with a Man milking. This admirable picture offers on the right, a barn, with a cluster of trees behind it, and an old elm standing in the centre; in front of the latter is a peasant milking a cow, from which his attention is drawn by a gentleman, riding a mouse-coloured horse, who appears to be inquiring his way, and at the same time points with his whip to some distant object. A second gentleman on horseback, and a coach drawn by six horses, are seen at the extremity of the second distance, near some trees. The foreground is further animated by a red cow which lies on the right, four sheep, a goat, and some poultry. Dated 1662.

1 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—C.

Now in the Gallery at Hesse Cassel. Worth 350 *gs.*

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132. The Waggon. A view of an open hilly country, with a high rocky eminence at the side, clothed with trees, and a pool of water in front, through which is passing a tilted waggon, drawn by two oxen and two horses: one of the drivers is by the side of the foremost horse, and the other, mounted on horseback, with a long pole in his hands, is at the side of the oxen. Several persons are seen in the waggon, at the side of which are two cows, a goat, and two sheep. At some distance off is a peasant driving three cows up a hill towards an old tree. Engraved by F. Basan.

Described after the print.

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133. View on the Coast of Schevening. This admirable work of art represents a view taken from the sandhills adjacent to the village of Schevening, looking out to sea. On the foreground are two sailors, one of whom is recumbent on the sands, pointing to some distant object, the other stands by with his back to the spectator, and his hands behind him. The monotony of the sandy beach is broken by the introduc-

tion of nearly twenty figures, distributed in the most picturesque manner; some of them are among the white breakers, shrimp fishing. A few fishing vessels are visible at sea. Some scanty blighted herbage, a reed fence, and a dog, complete the details of the picture. Engraved by Le Bas, entitled *Petite Marine.*

9½ *in* by 1 *ft.* 1½ *in.*—P.

A picture corresponding with the preceding description, was sold in the collection of M. Destouches, . 1794. . 300 *fs.* 12*l.*

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134. A Landscape, intersected by a high road, in front of which is a peasant, driving two cows and several sheep; and farther, near a little chapel by the roadside, are a man and a woman with a few sheep.

10 *in.* by 1 *ft.* 1 *in.*—P.

Now in the collection of M. Valdou, Paris.

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135. A Winter Scene in Holland. The view offers, on the left, a rugged road, on which are a man, a woman, and a boy, approaching the front. A little beyond them is another woman, and still farther is a third, with a man on a canal.

9½ *in.* by 8 *in.*—P.

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136. The Companion represents a Landscape under the aspect of Summer. The country is intersected by a road on the left, passing at the base of a sandy bank, on which are two trees. A sportsman, with a gun in his hand and a hare at his back, is on the road; and a little farther is a second gentleman on a gray horse, of whom a woman is begging. Beyond the latter are a boy and a girl reposing. These are delightful specimens of art. Dated 1665.

10 *in.* by 8 *in.*—P.

Now in the collection of the Baron Van Brienen Vande Grootelinde . . . . . Worth 120 *gs.*

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137. A Woman on Horseback in Conversation with a Peasant. A landscape, with a shallow stream on the right, in

which are a sheep and four cows; and on the left and front are another cow and two sheep, lying down. A woman on horseback conversing with a herdsman on foot, is in the second distance. The view is bounded on the right by lofty banks, clothed with trees, and the distance terminates with a picturesque building on the top of a hill. The agreeable effect of sunshine pervades the scene. A beautiful production. Dated 1651.

1 *ft.* 10½ *in.* by 2 *ft.*—C.

Now in the collection of Philip Henry Hope, Esq.

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138. The Sleeping Herdsman. A view in a large meadow, adjoining a park or woody plantation, fenced in with paling. On the extremity of the foreground and left, are a man sleeping on the ground, and his dog couched by his side: near them are a dun cow lying down, and a goat and a kid standing by her. Beyond this group is a lofty cluster of trees. Near the paling on the opposite side are a cow in a pond, two horses, two sheep, and a peasant; and beyond him is a woman milking. The view terminates with a house in an enclosed garden. A beautiful example of the master. Dated 1666.

2 *ft.* 3 *in.* by 2 *ft.* 7½ *in.*—C.

Now in the collection of Philip Henry Hope, Esq.

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139. Peasants with their Cattle halting at a Fountain to refresh. They consist of a youth in a sheep-skin jacket with red sleeves, mounted on a mule, a woman in a purple dress on a roan horse, and a woman on foot, with whom the latter appears to be conversing; with these are a cow, two sheep, and a dog. The fountain is placed at the side of a lofty rocky hill on the right. Behind the principal group is a traveller, standing with his back to the spectator, looking towards a ferry-boat, laden with cattle and figures, passing on the left. A highly-studied and beautiful production. Dated 1666.

1 *ft.* ¾ *in.* by 1 *ft.* 2¾ *in.*—C.

Now in the Musée at Amsterdam. Worth 400 *gs.*

140. A Landscape, exhibiting an extensive view over an open country, varied with corn and other fields. At the base of a gently sloping hill on the left, are two trees by the side of a rustic fence, and upon a winding road in front are a woman with a child at her back, followed by a boy. About the middle is a man driving a flock of six sheep: beyond him are a gentleman on a gray horse, accompanied by three dogs, and a man standing by his side, pointing to a post waggon which is seen approaching on the farther side of a corn-field. Engraved by Chenu, entitled *La Maison; ou, L'Eté.*

Then in the collection of Count de Bruhl.

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141. A Landscape, with a shepherd and his wife playing with a child, while their flock feed around them. Dated 1668.

Valued by the Experts du Musée, 1816. 10,000 *fs.* 400*l.*

Now in the Louvre.

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142. A View on a River in Holland, under the aspect of Winter. The dreary scene is enlivened by a number of figures enjoying the various amusements peculiar to the season: among them, on the left, is a company of two ladies and two gentlemen in a handsome sledge, drawn by a gray horse, the driver of which sits at the side of it. On the opposite side are five men; one of them wears a scarlet coat, and the other is fastening on his skates. Signed, and dated 1668.

1 *ft.* ½ *in.* by 1 *ft.* 3 *in.*

Now in the collection of M. Van Sasseghem, Ghent.

Worth 200 *gs.*

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143. The Industrious Shepherdess. The view offers an agreeably-wooded scene, with a gentle hill in front, on which a fine red cow with a white face is browsing, and a second, of a dark dun colour, stands beyond her: at the head of the latter sits a woman in a blue skirt and a yellow jacket, holding a distaff in her hand, and leaning forward to converse with a shepherd: there are also two sheep in the meadow.

An old tree lies on the foreground. An exquisitely-painted picture. Signed, and dated 1668.

1 *ft.* by 1 *ft.* 4½ *in.*—C.

Collection of M. Verbrugge, *Hague*, 1831. . 1325 *flo.* 129*l.*

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144. A Woman with an Infant in her Arms, and a Herdsman, sitting together. A view in the environs of a wood, with a meadow foreground. A yellow cow, two sheep, a gray horse, and a goat, are near a tree on the left, and on the opposite side are a dun cow, two sheep, and a goat: a little remote from these are the herdsman, and a woman with a child in her arms, seated on a bank; and beyond them are a cow and a sheep. This is a gem of the most precious quality.

11½ *in.* by 1 *ft.* 2 *in.*—P.

Now in the Musée at the Hague. Worth 350 *gs.*

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145. A Herdsman caressing his Dog. A meadow, in which are a gray horse, a cow, two sheep, and a goat; the latter animal is near the herdsman, who is seated playing with his dog.

10½ *in.* by 1 *ft.* 1 *in.*—P.

Now in the collection of Earl De Grey.

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146. Woman Milking. A meadow, with an old willow tree on the right, near which is a board fence. A sheep and a yellowish cow are lying down on the foreground, and beyond them is a woman milking a red cow. Signed, and dated 1670.

5½ *in.* by 7 *in.*—P.

Now in the collection of Earl De Grey.

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147. A Herdsman and Woman in Conversation. The view represents a hilly meadow, clothed in part with bushes, and having a tree in the centre of it, at the foot of which is seated a herdsman in conversation with a woman, who stands before him with a basket on her arm, and a dog by her side. A

red cow, marked with white on the head, lies in front of the tree; a sheep and a lamb are near her: a dark coloured cow is beyond them; and close to the side is a goat suckling its kid. The sombre effect of evening prevails. Signed, and dated 1670.

$10\frac{5}{8}$ *in.* by $8\frac{5}{8}$ *in.*

Collection of M. Goll de Frankenstein, 1833. . 1755 *flo.* 158*l.*

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148. A Farmer and his Wife on Horseback. The subject is introduced in a hilly country. The rustic couple are mounted on a gray horse, and appear to have halted in order to speak to a man, wearing a sheep-skin jacket, who is leaning on the back of a red cow, followed by a dog. A group of three sheep and a goat complete the composition. The effect is that of evening. Dated 1660.

$10\frac{5}{8}$ *in.* by $8\frac{5}{8}$ *in.*—P.

Collection of M. Goll de Frankenstein, *Amst.* 1833. 1630 *flo.* 146*l.*

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149. A View on the Sands at Schevening. This simple scene is rendered highly interesting by the admirable truth of its aërial perspective, and local tints of colour; in addition to these, it is enlivened by the introduction of a variety of figures, disposed in the most picturesque groups over the sands; one of which, consisting of eight persons, form a little circle near a tent on the right and front: a little distant from these are a sailor playing with his dog, and a boy carrying his comrade on his back. On the opposite side is a tilted waggon drawn by two horses, and a boy running after it. Engraved in the Musée Français, by Hulk.

1 *ft.* 2 *in.* by 1 *ft.* 5 *in.*—P.

This little gem of art adorned the Louvre till 1815, when it was restored to the Hague Gallery.

Now in the Royal Musée at the Hague. Worth 400 *gs.*

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150. The Shepherd and Shepherdess. The view represents a woody scene, with a ruin. At the extremity of the fore-

ground on the right, is a woman, wearing a blue dress, seated on the ground with a distaff in her hand, and apparently looking for something in her bosom; on the farther side of her lies a shepherd asleep. A red cow with a white face, and a bull, are reposing together on the left, as are also three sheep. A little removed from these are a cow, and three more sheep; and on an eminence near the ruin stands a horse. This exquisitely-painted picture has become a little dark by time.

1 *ft.* ½ *in.* by 1 *ft.* 4¼ *in.*—C.

Now in the collection of M. M. Steengracht, Hague.

Worth 130 *gs.*

A picture corresponding with the preceding description was sold in the collection of M. Geldermeester, . . 1800. . 425 *flo.* 38*l.*

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151. A Landscape, with the ruins of a convent on the right, and a stream of water flowing round them, which extends across the picture. A woman, followed by a dog, and preceded by a man driving a few sheep, another woman wearing a blue skirt, and a boy driving two oxen, are fording the stream. The latter female appears to be speaking to a man lying on the ground.

1 *ft.* 2 *in.* by 1 *ft.* 5 *in.*—P.

Now in the collection of Prince Lichtenstein. Worth 150 *gs.*

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152. A Woman milking, and a Herdsman reposing. A view over a meadow, bounded by a canal, on the farther side of which are Dutch gardens and alcoves. In the meadow foreground are three cows (one of which a woman is milking), eight sheep, a goat, and a dog; the latter is couched by the side of his master, who is lying asleep on the ground.

1 *ft.* 1½ *in.* by 1 *ft.* 6½ *in.*—C.

Now in the collection of Count Czernini, Vienna. Worth 200 *gs.*

153. A View, exhibiting a flat scene, with a gentle rise on the left. Upon a road near the front are a red cow, and a white one with red spots: a third cow, of a brown colour, followed by a herdsman, are approaching from the farther side of the hill. On the second distance may be observed a fourth cow, two sheep, a goat, and two travellers, one of whom is on a brown horse, while the other leads a gray one. A clear and delightful picture.

1 *ft.* by 1 *ft.* 2¾ *in.*—P.

Now in the collection of Baron Nagel at the Hague.

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154. A Repose of the Holy Family. The Virgin, attired in a blue vest and a yellow kerchief, is seated on the ground, reclining on cushions, holding the swaddled Infant in her lap, and at the same time looking at Joseph, who is seated on a square stone pedestal which forms a fountain. The ass is on the farther side of the Virgin, and a sheep is browsing behind her, near the foot of a large tree. Signed, and dated 1668. This little picture is of excellent quality.

10¼ *in.* by 1 *ft.* ½ *in.*—C.

Now in the collection of Charles Brind, Esq.

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155. A Ferry-Boat, containing about twelve persons and a cow, passing a stream; one of the passengers, who is naked to the waist, is stooping over the side of the boat to take something out of the water, and the cow is drinking. There is also a dog in the stern, which is barking at some ducks. This is a slight and freely-painted picture.

2 *ft.* by 2 *ft.* 2 *in.*—C. (*about.*)

Now in the Palace of Schleisheim, near Munich.

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156. A Herdsman playing with his Dog. The composition of this pleasing specimen of the master is formed of two lambs and a sheep, reposing together in the foreground of a

barren landscape. Beyond these is seen the herdsman seated, playing with his dog; and near an old tree on the left is another sheep. Dated 1661.

8 *in.* by 6¾ *in.*—P.

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157. The Companion. On the foreground of a landscape are a sheep lying down, and another with a ragged fleece standing by it. At some distance off, on the opposite side, are a man and a woman sitting together near a hovel.

Now in the collection of the Honourable Henry Windsor.

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158. A View in Holland, represented under the aspect of Winter. A cottage, and two trees near it, are on the right. On the foreground is a woman, wearing a gray scarf over her head, with a dog by her side, and a boy following her: beyond these are a gentleman on a bay horse, with his back to the spectator, an old man begging, and two boys pelting each other with snowballs. A canal and buildings are in the distance.

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—C.

Now in the possession of M. Hullswit, *Amst.* 1833. 600 *flo.* 54*l.*

DRAWINGS.

DRAWINGS by this accomplished artist are nearly equal in value to his oil-paintings. They are chiefly executed in Indian ink, and sometimes tenderly tinted with colour, but the latter are extremely rare. The same exquisite taste and feeling which pervade his pictures, also give interest and value to his drawings; and as these are evidently studies from nature, they become exceedingly precious in the estimation of the refined amateur.

The following examples will be sufficient to show the present value of such works :—

1. *La Charette au Foin.* A woody landscape, with a waggon loaded with hay, drawn by a single horse, the driver riding on the shafts, and another man, with a rake, walking by the side, followed by a dog.

$5\frac{1}{2}$ *in.* by $10\frac{1}{4}$ *in.*

Sold in the Maulkenburg Collection, ... 100*l.*

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2. *Le Heureux Ménage.* A landscape, with a ruin of considerable extent situate on the left, and a hovel in the distance. The foreground is enlivened by two cows, a woman with an infant in her arms, which the father, who is seated on the ground, is enticing to come to him. A flock of sheep, several goats, and an ass, complete the composition of this exquisite drawing. Signed, and dated 1662.

$6\frac{5}{8}$ *in.* by 10 *in.*

Collection of the Chevalier Claussins. Valued at 150*l.*

3. The Passage-Boat. The view represents the flat country of Holland, with a river flowing along the front, on which is a boat laden with hay, cattle, and passengers. A small drawing, tinted in colours.

Collection of M. Goll de Frankenstein, *Amst.* 1833; bought by M. M. Idsinga, ... 1305 *flo.* and 7½ per cent. 117*l.*

In addition to the preceding, given in detail, may be briefly noticed the following:—

4. A small Drawing of Cattle and Figures.
   Collection of M. Goll, . . . 1833. . 215 *flo.* 19*l.*
5. A Ditto, Ditto.
   Same collection, . 1833. 1300 *flo.* (with the opgelt) 117*l.*
6. A Ditto, Ditto.
   Same collection, . 1833. 967 *flo.* (ditto) 86*l.*
7. A Ditto, Ditto.
   Same collection, 1833. (Mr. Woodburn) 967 *flo.* (ditto) 86*l.*
8. A Ditto, Ditto.
   Collection of M. de Vos, 1833. 1848 *flo.* (with opgelt) 164*l.*
9. A Ditto, Ditto.
   Same collection, . 1833. 1278 *flo.* (ditto) 114*l.*
10. A Ditto, Ditto.
    Same collection, . 1833. 650 *flo.* (ditto) 58*l.*
11. A Ditto, Ditto.
    Same collection, . 1833. 1951 *flo.* (ditto) 175*l.*
12. A Ditto, Ditto.
    Same collection, . 1833. 645 *flo.* (ditto) 57*l.*
13. A Ditto, Ditto.
    Same collection, . 1833. 681 *flo.* (ditto) 84*l.*

Adrian Vander Velde executed in *aqua fortis* twenty etchings, chiefly of cows and sheep, done in a light, free, and masterly manner.

SCHOLARS AND IMITATORS

OF

ADRIAN VANDER VELDE.

THIS admirable artist has had several imitators, most of whom appear to have aimed at a faithful copy of his style and manner, not generally for the purpose of deception (for they have frequently put their names on such works); but being painters of limited abilities, they were satisfied in successfully approaching so great a master, and made no effort to form a style of their own. Many of these imitations, and also copies, done by such hands from Vander Velde, are well calculated to mislead the amateur; for even persons of some experience have been deceived by them.

DIRK VAN BERGEN. The works of this excellent disciple of Adrian Vander Velde, may justly be said to approach as near to those of his master's, as it is well possible for an imitator's to do; but, like all the productions of those who exclusively borrow their style from another, the beauties of the original are diminished, and the defects increased. Hence, in Van Bergen's best performances may be discovered a looseness in the drawing, and an affectation in the attitudes of his animals; together with an absence of that lightness and delicacy in the pencilling, accompanied by less transparency of colour, and a frequent tendency to blackness.

He was born at Haarlem, in 1645, and died in 1689.

PETER VANDER LEEUW was the son of a painter, and acquired the first rudiments of the art from his father, whose manner he soon relinquished for that of Adrian Vander Velde's. Such was his enthusiastic admiration of that artist's works that he studied them incessantly; never venturing to paint without having one of them before him. By these means he attained an extraordinary facility in imitating his favourite master.

Vander Leeuw was born at Dort, in 1664, and died in 1705.

JACOB VANDER DOES. It does not appear from the statements of writers, that this clever painter derived any knowledge of the art from Adrian Vander Velde; but a careful comparison of their works will create a belief that he aimed at an imitation of that master's style. Not only is the scenery he represented very similar, but the animals (particularly the sheep) are equally so; and although the pictures by Vander Does have in most instances lost much of their pristine beauty, by the effect of time on the colours, which have become dark and heavy, there is still much to commend in them. One of his finest works, was sold in the collection of M. Vander Pals, Rotterdam, in 1824, for 1410 *flo.*, or about 126*l.*

He was born at Amsterdam in 1623, and died in 1673.

JOHN VANDER BENT. This painter's name is introduced on the present occasion, in consequence of his having studied under Wouwermans and Adrian Vander Velde, neither of whose admirable styles did he imitate, but chose, in preference, the works of Berghem for his models.

He was born at Amsterdam in 1630, and is supposed to have died with grief for the loss of 4000 florins, of which he was robbed, in 1690.

KAREL DU JARDIN.*

THE delightful variety which pictures by different artists present to the eye of the connoisseur, creates, in a certain degree, the same agreeable sensations that are felt in viewing the beauties of nature, whose rich diversity of form and colour it is the painter's business to imitate. Nor is variety in art restricted alone to subject. Nature is not more diffuse in her forms and character, than are the conceptions and methods employed by painters to represent her. Some artists accomplish their object in a broad, free, and spirited manner; their work requiring to be viewed from a certain distance in order to discern its merits. Another will imitate his model in a smooth and finished manner; while a third gives his resemblance with a smart, delicate touch, and a melting tenderness of colour. Such is the manner practised by the artist, whose life and works form the contents of the following pages.

Karel du Jardin was born at Amsterdam, according to Descamps, in 1640; another writer states, with more probability, 1635.† He is said to have been placed at

* Or Jardyn, as he frequently spelt it on his pictures.

† It is improbable that the former date can be correct, as several excellent pictures by his hand are marked 1656, which would make

companions to stop at Lyons, where his predominant an early age in the school of Berghem, of whose manner of painting he shows but very little in his works.* Being of a gay and volatile disposition, he no sooner found himself at liberty than he made a journey to Rome, where his talents and agreeable disposition soon procured him the notice of several of his countrymen, and recommended him as a fit member of the Bentvogel Society, an academical club, styled *La Bande Joyeuse.* According to the laws of this society, every member bore some distinguishing cognomen; and Du Jardin obtained the appellation of *Barbe de bouc,* or goat's beard. Although much addicted to pleasure, the paramount love of his art induced him to apply himself closely to study, by which he very soon made such progress, that his works acquired a high reputation in the city, and were more esteemed than those of any other painter of the Dutch school.

Neither the period of his departure from Rome, nor the length of his residence there, are recorded: indeed, such is the paucity of information relative to his life, that little more is known than a few prominent events, which add no credit to the character of so distinguished an artist. It appears that, in returning from Rome to his native country, he was tempted by some convivial

him but sixteen years of age; and if the portrait of him in the Louvre be a faithful likeness, his birth may be dated about the year 1630. *See page* 259.

* The author is much rather inclined to a belief that Du Jardin was either under the tuition of Paul Potter, or was so attracted by that artist's style as to make it his model; for, at one period of his life, his pictures approach that master's so nearly in colour and sparkling effect, as to render such an opinion highly probable.

passion for pleasure plunged him into debt, from which the sale of the pictures he there painted was far from being sufficient to relieve him. In order, therefore, to extricate himself from his difficulties, he was induced to marry his hostess, whose only recommendation was a little property ; for, in addition to her being considerably older than himself, her temper was violent and irascible. This rash and imprudent step was the cause of his being unsettled the remainder of his life. Soon after this event, he continued his journey to Amsterdam, and established himself in a suitable residence. Here he might have lived in something like affluence, for he was well received by his countrymen, and his works were highly appreciated by amateurs ; but the restless temper of his wife rendered his home insupportable. An opportunity long wished for, to escape from his tormentor, at last presented itself through the medium of a friend of the name of Renst, whose departure for Italy furnished him with an excuse to accompany that person as far as the Texel. On his arrival there, he embarked with his companion, although totally unprovided for the journey, and having written to his wife to acquaint her with his intentions, and giving a promise of a speedy return, he sailed for Leghorn, and from thence continued his journey to Rome.

Glad to visit again this emporium of the arts, after an absence of about eight years, he easily renewed his former connections ; and finding that his pictures still retained the admiration which they formerly held, he was enabled to live in a certain style, and indulge in his natural propensity for company.

Whether his extravagance at Rome, or his curiosity to see Venice, induced him to visit the latter city, it is not now possible to determine ; but he went there about the latter end of the year 1677, or the beginning of the following year, and took up his residence with one of his countrymen. This person is said to have received him under the impression of being able to turn his productions to a good profit, as he was well acquainted with their value. In this expectation he was, however, disappointed ; for Du Jardin was soon after taken seriously ill, and when in a state of convalescence was suddenly seized with an attack of indigestion, of which he died on the 20th of November 1678, aged 48, according to the most probable information.

OBSERVATIONS.

A careful inspection of the works of this eminent artist will disclose to the observer the two distinct manners in which he at various periods painted his pictures. In one he has attained his object, by a peculiar delicacy of touch and a melting tenderness of of colour, accompanied by a liberal use of cool tints, or silvery hues. In the other may be discovered an approximation to the manner of Paul Potter, being executed with a sharp spirited touch, and a full pencil of colour, styled by the French *brodée*, and this method was best adapted for the representation of summer scenes, from the sparkling effect he was thereby enabled to give to his picture.

THE

WORKS

OF

KAREL DU JARDIN.

1. THE Crucifixion. The composition exhibits the Virgin and two females sitting together in deep affliction at the foot of the cross, and a fourth female is kneeling near them, beyond whom is the affectionate Magdalen bewailing the death of her Lord. On the opposite side of the cross stands the beloved disciple, and near him are Salome and her child. A party of three soldiers, casting lots for the Saviour's vesture, are near the cross of the impenitent malefactor; and close to the left are two cavalry soldiers, one of whom, riding a dappled gray horse, carries a Roman banner, and is accompanied by a large dog; a third soldier, mounted on a bay horse, is on the opposite side of the picture, apparently speaking to a man at his side, who is about to raise a sponge on a reed to the Saviour. Several other soldiers, and a crowd of spectators, are behind the crosses. The sun is eclipsed, the sky obscured, and the gloom of twilight prevails. Signed, and dated 1661.

3 *ft.* 8 *in.* by 3 *ft.*—Cop.

This picture is finished throughout with extraordinary care, and possesses great freedom of hand, and melting tenderness of colour; and although the drawing in many of the figures is defective, and the general expression devoid of suitable dignity, yet, as a whole,

it is highly worthy of commendation, the effect being strikingly appropriate, and the composition grand.

Collection of Madame Popta, *Amst.* 1697. . 1330 *flo.* 120*l.*
——— Jasper Lockart, *Amst.* 1709. , 1900 *flo.* 171*l.*
Valued by the Experts du Musée, 1816. . 30,000 *fs.* 1200*l.*
Now in the Louvre.

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2. A View in Italy, representing a hilly country, with a stream of water in front, through which are passing a man and a woman, with two mules, several sheep and goats, followed by a dog.

1 *ft.* 7½ *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. Pieters, . . . 1691. . 605 *flo.* 54*l.*

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3. A Landscape, represented under the effect of early morning, the dew appearing still fresh on the herbage. The foreground offers a hilly meadow, in which are a bay horse, seen in a fore-shortened position, a cow, and a sheep ; and on the brow of the hill are a boy and girl sitting together on the ground, their dog being at a little distance from them near the stump of a tree.

11 *in.* by 1 *ft.* 1½ *in.*—C. on P.

Collection of M. Lormier, *Hague*, 1763. . 530 *flo.* 48*l.*
——— M. Vander Pots, *Rott.* 1808. . 1525 *flo.* 137*l.*
——— Mr. Christie, *London*, 1822. . . . . 98 *gs.*
——— M. Zachary, Esq., . 1828. (Mr. Phillips) 300 *gs.*
——— Mr. Abrahams, . . 1831. . (Do.) 168 *gs.*
Exhibited in the British Gallery in 1824.

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4. A Landscape. In a meadow foreground are a cow lying down, and a sheep standing near it. Engraved by Boetius.

10 *in.* by 8 *in.*—P.

Collection of M. Hageborn, 1764.

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5. The Ford. The view represents an open hilly country with a stream of water in front, through which a herdsman,

mounted on the back of a cow, and another riding a mule, are passing with an ass, a goat, and other cattle: they are preceded by a second party, which are on the farther bank of the ford.

2 *ft.* by 1 *ft.* 10 *in.*—C.

Collection of Madame Backer, *Leyden*, 1766. . 450 *flo.* 40*l.*
——— M. Heemskirk, *Hague*, 1770. . 1210 *flo.* 109*l.*

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6. The Thirsty Peasant. A picturesque view in Italy, with a fountain in front, the water from which falls into a stone trough; near this part are peasants with cattle, and among them are a boy drinking out of the rim of his hat, and a woman with a basket of linen.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*

Collection of M. Le Count de St. Meuri, 1764.

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7. A Peasant drawing Water at a Well. The view exhibits a hilly scene, with a water-mill, and a well of a picturesque appearance, occupying a large portion of the view. Clusters of trees, of rich and luxuriant foliage, rise behind the buildings; and in a meadow which forms the foreground are a herd of seven swine, most of which are grouped in front of the well; an ass also stands near it, and two fowls are in the field. This excellent production of art is of the choicest quality of the master's works.

1 *ft.* 4½ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Lindert de Neuville, 1765. . 1060 *flo.* 90*l.*

Sold by a dealer at Amsterdam, about the year 1820, for 3000 *flo.*, 270*l.*

It subsequently adorned the collection of M. Eynard, at Paris. from whom it passed, in 1825, for 10,000 *fs.*, 400*l.*

Now in the collection of Alexander Baring, Esq.

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8. A View on a High Road in the Neighbourhood of an Italian Village. A peasant boy is seen on the road, stooping

to gather up dung, with which he is loading the panniers of an ass. Evening. Engraved by Watelet, both in large and small.

11 *in.* by 9 *in.*—P.

Collection of the Count de Vence,	1750.	.	620 *fs.*	25*l.*
——— M. Blondel de Gagny,	1776.	.	2000 *fs.*	80*l.*
——— the Count de Merle,	1784.	.	2460 *fs.*	98*l.*

Exhibited in the British Gallery in 1826.

Now in the collection of His Majesty.

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9. A Mountainous Scene. The foreground of this barren site is animated by a gray horse, represented in a foreshortened view, browsing the scanty herbage, two sheep reposing, and a peasant boy lying on his back, playing with his dog. A basket and a keg are near a reed fence at the side. Engraved in the Choiseul Gallery.

1 *ft.* by 1 *ft.* 2 *in.*—P.

Collection of the Count de Vence, .	1750.	.	801 *fs.*	32*l.*
——— the Duc de Choiseul,	1772.	.	997 *fs.*	40*l.*
——— the Prince de Conti,	1777.	.	1050 *fs.*	42*l.*
——— M. Tonnellier, . . .	1783.	.	820 *fs.*	33*l.*
——— M. Solirene, . . .	1812.	.	4000 *fs.*	160*l.*
——— M. Lapeyrière, . . .	1817.	.	4805 *fs.*	192*l.*

This beautiful picture has since passed through the hands of Edward Gray, Esq., and M. Nieuwenhuys, and is now in the collection of M. M. Steengracht, at the Hague.

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10. A Landscape, on the foreground of which are a woman spinning, a child standing near her, a dog asleep, a mule, an ass, and two sheep.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—C

Collection of M. Pielhon, . . .	1763.	.	510 *fs.*	20*l.* 10*s.*

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11. Travellers halting to Refresh. An old castle, partly in ruins, serves for an inn, before which is a man on a mule, holding up a glass of wine and looking through it; an elderly

man, apparently the host, stands on the other side of him, and beyond these is a man loading his mule. Still farther are some dogs, drinking out of a stone trough. Engraved in the Poullain Gallery.

1 *ft.* 4 *in.* by 1 *ft.* 1½ *in.*—C.

Collection of M. Braamcamp,	. .	1771.	. 519 *flo.*	47*l.*
——— M. Poullain,	. . .	1780.	. 2610 *fs.*	104*l.*
——— the Duc de Chabot,	.	1787.	. 2005 *fs.*	80*l.*

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12. A Mountainous Landscape, with a cottage on the right, and some water in front, through which a woman, lifting her clothes, is passing, accompanied by a man on a white horse, and followed by a dog. These are preceded by some goats and sheep.

1 *ft.* 8 *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. Braamcamp,	. .	1771.	. 1005 *flo.*	90*l.*
——— the Duc de Choiseul,		1772.	. 2000 *fs.*	80*l.*

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13. A Landscape, with Ruins. The picture is animated by several figures, reposing on the grass with their dogs; and a flock of sheep is browsing over the foreground.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.

Collection of M. Braamcamp,	. .	1771.	. 1010 *flo.*	90*l.*

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14. The Cascade. The view represents a meadow, bounded by high rocks and bushy trees, and watered by a brook which falls in a cascade into a deep ravine at the extremity of the foreground. An ass lying down, two sheep, a lamb also reposing, and two cows, the nearest of which stands with her head into the picture, and the other lying down, are distributed over the front ground. The brilliant effect of a fine summer's afternoon gives a fascinating charm to the scene. Engraved in the Musée Français by Masqueller.

1 *ft* 8 *in.* by 1 *ft.* 4 *in.*—C.

Collection of M. Sydervelt, . .	1766. .	1500 *flo.*	135*l.*
——— M. Braamcamp, . .	1771. .	1550 *flo.*	139*l.*
——— M. Locquet, . . .	1783. .	4430 *flo.*	398*l.*
Valued by the Experts du Musée,	1816. .	18,000 *fs.*	720*l.*

Now in the Louvre.

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15. A Peasant getting his Ox shoed at a Farrier's Shop. The smith is busily engaged in the operation, while the owner of the beast and a boy stand by observing him. Some poultry and various objects add to the picturesque effect of the scene.

1 *ft.* 3 *in.* by 1 *ft.* 5 *in.*—C.

Collection of M. Heemskirk, *Hague*	1770. .	305 *flo.*	27*l.*
——— M. P. Van Spyk, *Leyden*,	1781. .	370 *flo.*	33*l.*
——— M. Geldermeester, . .	1800. .	814 *flo.*	73*l.*
——— —— Crawford, Esq. .	1806.		120 *gs.*

A picture corresponding with the preceding description is in the Dulwich Gallery.

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16. View in a Meadow, in which are two cows; one of them, of a red colour, stands in a side view near the front; the other, white, is seen in a fore-shortened position, with her head to the spectator. They are watched by a boy, who stands at the side cutting a stick from a tree. The effect is that of an approaching shower. Engraved in the Choiseul Gallery.

1 *ft.* 2 *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Donjeux, . .	1772. .	1280 *fs.*	51*l.*
——— M. Robit, ...	1801. .	4925 *fs.*	197*l.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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17. Three Youths, of suspicious appearance, sitting together near a tomb; one of them is clad in armour, and a second, seated in the middle, appears to be making signs with his fingers to his companions. At the same instant a woman is approaching with a dish of meat. The figures are unusually

large for this artist. Engraved, No. 54, in the Choiseul Gallery.

2 *ft.* 2 *in.* by 2 *ft.* 4 *in.*—C.

Collection of the Duc de Choiseul,	1772.	2401 *fs.*	96*l.*
——— M. Destouches, . .	1794.	1500 *fs.*	60*l.*

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18. The Charitable Gentleman. A gentleman on horseback approaching on a high road, followed by two dogs in couple, is giving alms to a poor peasant, who receives it in his hat; at the side of the latter sits a woman with her hand on a dog, to check its barking, a cow, a sheep, and a goat, are lying down before her; and on the side of the road is a hovel, enclosed by a reed fence. The distance is mountainous. Engraved in the Musée Français by Schroider and Leroux, and also No. 55, in the Choiseul Gallery.

1 *ft.* 11 *in.* by 1 *ft.* 9 *in.*—C.

Collection of the Duc de Choiseul,	1772.	1280 *fs.*	51*l.*
——— the Prince de Conti,	1777.	2600 *fs.*	104*l.*
Valued by the Experts du Musée,	1816.	8000 *fs.*	320*l.*
Now in the Louvre.			

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19. The Mendicant Songsters. A group of nine persons assembled in front of a building; among them is a stout man holding ballads in his hands, and apparently singing; at the same time his comrade is giving effect to the chorus of the song by a dance, in the performance of which his hat has fallen off. In front of the former is a boy standing with his back to the spectator. Engraved, No. 46, in the Poullain Gallery.

8½ *in.*—P. (*round.*)

Collection of M. Le Brun, . . .	1773.	1400 *fs.*	56*l.*
——— M. de Poullain, . .	1780.	1700 *fs.*	68*l.*
In a sale by Mr. Christie, . . .	1822.	. . . . .	40*l.*

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20. A View in Italy, represented under the delightful aspect of a fine summer's evening. A stream of water flowing

along the base of a high hill is in front, through which are passing a woman mounted on an ass, a man playing on a pipe, riding a cow, another man with a burthened horse, a flock of sheep, some goats, a cow, and a dog: near these are a man and a woman also fording the stream. Upon the summit of a bank beyond them is a company of ladies and gentlemen under the shade of some trees, enjoying the beauty of the evening. The ruins of a temple upon a hill on the right, complete the picture. This production is painted with unusual freedom of handling, and an enchanting tone of colour.

2 *ft.* by 2 *ft.* 4 *in.*—C.

Collection of M. Le Brun, . . .	1773. .	4000 *fs.*	160*l.*
——— the Count Dubarri, .	1774. .	3750 *fs.*	150*l.*
——— the Count de Vaudreuil,	1784. .	8000 *fs.*	320*l.*

It was subsequently in the choice collection of Jeremiah Harman, Esq., and was lastly sold in the collection of Thomas Emmerson, Esq., 1829. . . . . 550 *gs.*

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21. The Game of Mora. The subject is composed of four figures, and is represented on the foreground of an Italian landscape. One of the players sits with his back to the spectator, and the other is seen in a front view; a third person, enveloped in a mantle, stands by observing them; and the fourth, mounted on a gray horse, is stretching his arms as if weary of the game: beyond these is a traveller extended on the ground, with two dogs near him. The view is bounded by a high hill and buildings.

1 *ft.* 8 *in.* by 1 *ft.* 5½ *in.*—C.

Collection of the Count Dubarri, .	1774. .	1217 *fs.*	49*l.*
——— Madame Bandeville,	1782. .	3000 *fs.*	120*l.*
——— M. Clos, . . .	1812. .	3960 *fs.*	158*l.*

It has since passed through the hands of M. La Fontaine, M. Heris, and the Prince de Garve, at Brussels.

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22. The Charlatan, or Quack Doctor. The empiric, a tall meagre man, dressed in black, and having a sword by his side,

is represented standing tiptoe on a platform, amusing with his buffooneries a group composed of eleven persons. He is seconded in his perorations by a masked harlequin, who is seated below him strumming on a guitar. Among his attentive auditors is a poor woman with a child at her back, upon whose credulity he has successfully operated; she is in the act of counting her money preparatory to purchasing his nostrums. A gentleman enveloped in a mantle, stands by her side (supposed to be a portrait of the artist), and behind him is a man on a burthened mule. The stage of the mountebank is erected in front of a house, which is concealed in part, by canvas, and a full-length portrait of some famous doctor is suspended to a pole. The attendants of the imposter are completed by punchinello, whose head is thrust out between the opening of the curtain, and by a monkey perched at the top. The view presents, beyond the scene described, an unbroken hill, surmounted by the ruins of some noble edifice, and the appearance of a summer's day lends its charm to the picture. Signed, and dated 1657. Engraved by Boisseau and Garreau, in the Musée Français; and also by Villery and Dupré.

1 *ft.* 4 *in.* by 1 *ft.* 6½ *in.*—P.

The date, together with the skill and masterly execution displayed in this excellent production, are convincing proofs of the error into which biographers have fallen in dating the artist's birth 1640, thereby making him at the period of his painting it, only seventeen years old; whereas it is evident, from the qualities already noticed in the picture, that he must have been at least twenty-five; and this opinion is further confirmed by a reference to the portrait introduced of himself.

Collection of M. Blondel de Gagny, 1776. . 17,202 *fs.* 684*l.*
——— M. Blondel d'Agincourt, 1783. . 18,300 *fs.* 732*l.*

In the latter sale it was bought for the King of France.

Valued by the Experts du Musee, 1816. . 30,000 *fs.* 1200*l.*

Now in the Louvre.

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23. The Flageolet Player. A view in Italy, representing a hilly site, adorned with ruins. On the foreground is a farmer

on horseback driving a herd of seven oxen, followed by an old herdsman on foot, and accompanied by a youth wearing a sheep-skin jacket, who is entertaining them with the music of a flageolet. At some distance off are the remains of an ancient aqueduct, and other buildings.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—C.

Collection of M. Randon de Boisset, 1777; sold with the Companion.

Collection of M. Du Tartre (separately), 1804. 8000 *fs.* 320*l.*

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24. Companion. A Sportsman Watering his Horse. A sequestered vale, surrounded by hills, clothed with trees and underwood, and intersected by a meandering stream. In this part a sportsman appears to have just alighted from a beautiful gray horse, which is slaking its thirst in the brook, and at the same time a page, in a scarlet jacket, is coupling two of the dogs: a goat and two sheep are browsing near them. The delightful effect of a fine summer's afternoon pervades the scene. This admirable picture is painted in the artist's sparkling manner, with a full pencil of colour, and a brilliant effect. Signed, and dated 1660.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. R. de Boisset (pair), 1777. . 4400 *fs.* 176*l.*
——— M. Du Tartre (separately), 1804. 5001 *fs.* 200*l.*
——— Anonymous, . . . 1807. (Mr. Christie) 250 *gs.*

Now in the collection of William Wells, Esq., Redleaf.

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25. A Landscape, in the foreground of which is introduced an old man leaning on an ass near some oxen and sheep.

1 *ft.* 10 *in.* by 2 *ft.*—C,

Collection of M. Blondel de Gagny, . 1776. . 1000 *fs.* 40*l.*

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26. A View in Italy. The composition offers on the left, a portion of a meadow, in which are a shepherd with his dog tending a couple of cows, a sheep, and an ass: at the extremity

of the field is a line of bushy trees extended across the picture, and concealing in part a low villa. The left and front is occupied by a lucid stream of water. The receding country exhibits an unbroken hill, of great extent, on the declivity of which several small villas are perceptible among olive gardens. A portion of the lofty Appenines appear in the distance. The dewy freshness of the morning is delightfully diffused over the landscape, and the prelude to a hot summer's day is visible in the eastern hemisphere. The *bijou* of art has ever been held by connoisseurs in the highest esteem, and in order to denote its superlative excellence it has been designated *Le Diamant.* Engraved in the Le Brun Gallery.

8 *in.* by 10½ *in.*—P.

Collection of M. Randon de Boisset, 1777. . 2000 *fs.* 80*l.*
——— M. Destouches, 1794. (M. Le Brun) 1500 *fs.* 60*l.*
In the Fonthill Collection, . . . 1823. . . . . 150 *gs.*
Now in the collection of Dr. Fletcher, at Gloucester.

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27. The Mountebank. The subject is represented as passing in front of a building, with an adjoining high wall. The charlatan and his wife are behind a large table, on which are displayed bottles and boxes of drugs, while his assistant, a young man, stands forward, and is attracting the attention of the spectators by strumming on a guitar, to the music of which a little punchy fellow is dancing, and at the same time teasing a dog. The fat host of the inn, accompanied by a woman and a cavalier, stand in a group on the right, and a man busy with a laden mule, is seen near the wall. Painted in the artist's broad and melting manner. Signed, and dated 1666.

1 *ft.* ½ *in.* by 1 *ft.* 4 *in.*—Cop.

Collection of M. Randon de Boisset, 1777. . 2800 *fs.* 112*l.*
——— M. Clos, ... 1812. . 3290 *fs.* 132*l.*
Exhibited in the British Gallery in 1832.
Now in the collection of L. Crespigny, Esq.

28. Peter denying his Lord. The composition consists of several figures, among which may be observed a maid-servant, who is apparently accusing Peter with being a disciple of Jesus; and she accompanies the charge with the action of her hand, by pointing at him, who, in reiterating the denial, places his hand on his breast. A soldier in armour stands near them.

3 *ft.* 8 *in.* by 3 *ft.* 2 *in.*—C.

Collection of M. Nieuhoff, . . 1777.

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29. *Le Pâturage.* A meadow, bounded on the left by a row of elm and other trees, under which is seated a boy playing with his dog. Three sheep, two of which are reposing, a calf lying down among herbage, a cow grazing, and two horses caressing each other, are distributed in the most picturesque manner over the field, in which are also some poultry. The sky is delightfully mottled with light clouds, and the whole scene exhibits the appearance of a fine summer's day. This very admirable picture possesses in perfection all the charms which give interest and value to this master's works. Engraved in the Musée Français, by Malbete and Guyot.

1 *ft.* 6½ *in.* by 1 *ft.* 4½ *in.*

Collection of M. Randon de Boisset,	1777.	. 5500 *fs.*	220*l.*
——— the Count de Vaudreuil,	1784.	. 8901 *fs.*	356*l.*
Valued by the Experts du Musée,	1816.	18,000 *fs.*	720*l.*

Now in the Louvre.

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30 A Cow-Boy washing his Feet in a Brook. The view is composed of a single hill, of an undulated surface, having a pile of ruins on its summit. On the foreground are two cows, one of which is lying down, the other stands in a fore-shortened view with its back to the spectator; near these are two sheep lying down, and an ass standing by them. On the

opposite side is a youth sitting on a bank, washing his feet; a dog and a basket are behind him. The aspect of a fine morning gives a charm to the scene. Engraved by Daudet, in the Le Brun Gallery.

11½ *in.* by 1 *ft.* 3½ *in.*—P.

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31. The Companion. A landscape, with a river in front, on the bank of which is a woman with a basket on her head, accompanied by a boy and a girl on an ass; they appear to be conducting a mule, an ass, and two cows.

Collection of M. R. de Boisset, (pair)	1777. .	4410 *fs.*	176*l.*
——— M. Destouches, (pair)	1794. .	8000 *fs.*	320*l.*

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32. A Woman leading a Child, and Cattle passing a Ford. A view of an open country, bounded by mountains, and divided by a river. In the foreground is a woman leading a child by the hand, and near them are four cows; five others are seen on the left, passing a fordable part of the stream, followed by a herdsman.

11¼ *in.* by 1 *ft.* 1¼ *in.*—P.

Collection of the Prince de Conti,	1777. .	2200 *fs.*	88*l.*
——— M. Beaujon, . .	1787. .	1511 *fs.*	60*l.*

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33. Tobias and the Angel. The subject is introduced on the foreground of a landscape, with some buildings and the ruins of a castle on the left, and a stream extending along the front, on the bank of which are the Angel and Tobias; the latter is in the act of stooping to take up the fish; and the former, clad in a blue vesture, stands behind him. Engraved by Pye.

8 *in.* by 10 *in.*—Cop.

This highly-finished production appears to have been intended as an imitation of the style of Elshiemer.

Collection of the Prince de Conti,	1777. .	800 *fs.*	32*l.*
——— M. Destouches, . . .	1794. .	800 *fs.*	32*l.*

Now in the collection of the Marquis of Bute, Luton.

Worth 80 *gs.*

34. A View of a Barren Mountainous Country, with a shallow stream in front, extending round the base of an abrupt hill, near the side of which are a man and a boy, preceded by an ass and a dog; and a little beyond them is a peasant driving five cows and a goat to the opposite bank. A building with a square tower stands on the right; and the view is bounded by a range of lofty hills. The dew of evening hangs over the landscape. Engraved by Beaujean; also by G. M. M. Niquet, and Le Gué.

9 *in.* by 11 *in.*—P. (*about.*)

Collection of the Count de Vaudreuil,	1784.	2400 *fs.*	96*l.*
Valued by the Experts du Musée,	1816. .	5000 *fs.*	200*l.*

Now in the Louvre.

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35. Travellers Halting. The view presents on the left a house of a picturesque appearance, with a vine growing against it. In front of this mansion two travellers have halted; and one of them, wearing a scarlet cloak, has dismounted from a white horse, and, with hat in hand, is respectfully bowing to a young lady who stands at the half-door of a house; while the other, mounted on a black horse, is in the act of turning round to take a glass of wine from a boy, at whose side is a greyhound. An excellent production.

1 *ft.* 5 *in.* by 1 *ft.* 2 *in.*—C.

Collection of M. le Chevalier Verhulst,	1779. .	1050 *flo.*	94*l.*

Now in the collection of the Dowager Lady Stuart, 1830.

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36. A Woman with Cattle passing a Ford. A view in Italy, exhibited under the aspect of a fine clear morning. The country offers a hilly site, with a stream of water near the front, through which is passing a woman, dressed in a blue gown and a red skirt, holding up her clothes with both hands, and at the same time turning her head towards a shepherd, who sits on a bank in front with his back to the

spectator. An ass having on a pack-saddle, a sheep, a goat, and a calf, are also in the stream; beyond which is a long wall, enclosing two houses and a shrubbery. The distance terminates by receding mountains. This is a choice and estimable production. Signed, and dated 1657. It is admirably engraved by Le Bas, under the title of *La fraiche Matinée.*

1 *ft.* 8 *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. l'Abbé Sevigny, .	1778. .	2550 *fs.*	102*l.*
——— M. Trouard, ...	1779. .	2000 *fs.*	80*l.*
——— M. Geldermeester, .	1800. .	1500 *flo.*	135 *gs.*
——— John Maitland, Esq.	1831. (Christie & Co.)		326*l.*

Now in the collection of Richard Foster, Esq.

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37. A Boy leading an Ass through a Stream. The view represents a mountainous country, intersected by a river, through which a boy is wading, carrying a gun in one hand, and leading an ass laden with game with the other. Two huntsmen, mounted, are on the farther bank of the stream.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Nogaret, . . .	1780. .	1000 *fs.*	40*l.*
——— M. Langlier, . . .	1786. .	1330 *fs.*	53*l.*

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38. The Flight of the Holy Family. A mountainous landscape, with a stream of water in the front, through which Joseph, with Mary and the Child, are passing, followed by an ass laden with panniers, containing carpenters' tools: a few sheep and a dog are also with them. Painted in the artist's smooth and highly finished manner.

1 *ft.* 10½ *in.* by 1 *ft.* 6 *in.*—C.

Collection of M. Pomp Van Murdervoot, *Leyd.*	1780.	250 *flo.*	20*l.*
——— M. Proley, . . .	1786. .	2561 *fs.*	102*l.*
In the sale of M. Coclers, . . .	1789. .	2350 *fs.*	94*l.*
——— Richard Stracy, Esq.	1825.		185 *gs.*

Now in the collection of —— Norris, Esq., Manchester.

39. Hagar and Ishmael. A landscape, in which is introduced the subject of the Angel appearing to Hagar in the desert: she is represented kneeling upon a bundle of clothes, and giving her child drink. The figures are of the size of life.

6 *ft.* by 4 *ft.* 6½ *in.*—C.

Collection of M. P. V. Locquet, *Amst.* 1783. . 1000 *fs.* 90*l*

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40. A Huntsman dismounted from a Gray Horse, tying two rabbits together, while his two dogs are resting near him. The view represents a barren scene.

9 *in.* by 7 *in.*—Cop. (*about.*)

Collection of M. de Calonne, . . 1784. . 1100 *fs.* 44*l.*

The preceding is perhaps the same which was sold in the collection of Lord Charles Townshend, 1819, . . 39 *gs.*

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41. The Ford. A landscape, composed of a chain of lofty rocks, the highest of which is on the right, crowned with bushes; the rest recede in perspective to the opposite side. A stream of water flowing along their base, covers the foreground, and presents a shallow ford, through which a young woman, lightly clad in a tawny-coloured vest, which she holds up with her left hand, and a boy dressed in a blue jacket, with naked legs, are passing, together with an ass bearing panniers, a sheep, a cow, and a dog; the latter is slaking its thirst from the stream. The effect exhibits the dawn of a fine morning. This beautiful picture is painted in the artist's most delicate and melting manner, and is dated 1657.

1 *ft.* 3 *in.* by 1 *ft.* 5 *in.*—C.

Collection of M. de Clène, . . . 1786. . 4000 *fs.* 160*l.*

——— Alexis De la Hante, Esq., 1821. (Mr. Phillips) 430 *gs.*

It subsequently became the property of Joseph Barchard, Esq., from whom it passed into the collection of the Right Honourable Sir Robert Peel, Bart.

Exhibited in the British Gallery in 1822.

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42. A Wild Mountainous Scene, represented under the

effect of a fine day. A cow-boy, wearing a large hat, is sitting on the foreground, and behind him stands an ass. Engraved by Chedel.

10 *in.* by 9 *in.*—P.

Formerly in the collection of the Count de Vence.

Collection of M. Montesquieu, . . 1788. . 800 *fs.* 32*l.*

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43. A Pastoral Scene. This delightful picture exhibits a view in the pastures of a Dutch farm, represented under the aspect of a fine summer's day. The cattle, oppressed by heat, have sought shelter under the shade of a tree near the centre of the field: these consist of an ass, four sheep, a ram, and two goats. To the right of the view is a cow standing between two trees, and on the opposite side are seen a woman lying on the ground asleep, and a boy seated by her amusing himself with a dog. The more distant country offers a continuity of flat meadows, intersected by hedges, and a few low trees. The foreground is beautifully diversified with herbage, the wild flowers of which sparkle in the sunshine, and attract the fluttering butterfly. A sky of singular purity, mottled with flickering clouds, contributes to the enchanting illusion. Signed, and dated 1656.

1 *ft.* 2 *in.* by 1 *ft.* 3½ *in.*—C.

Collection of the Duc de Praslin, 1793. . 15,200 *fs.* 608*l.*

——— Citizen Robit, . . 1801. . 9020 *fs.* 361*l.*

Exhibited in the British Gallery in 1818.

Now in the collection of Sir Simon Clarke, to whom it was valued at 700 *gs.*

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44. Two Armed Men stopping an Aged Peasant (who is naked to the waist), while passing with his mule by the side of a high wall; one of the former, wearing a helmet, is seated on a stone. This group is accompanied by two dogs.

1 *ft.* 3½ *in.* by 1 *ft.* 1½ *in.*—C.

Collection, anonymous, ... 1795. . 33,600 assignats.

——— of M. St. Maurice, . 1797. . 1210 *fs.* 48*l.*

45. A Traveller halting at an Italian *Restorato*, situate between two masses of rocks. He is represented with his back to the spectator, mounted on a white horse, about to take a glass of liquor from a boy. A woman is seen at work within the house, and a man in a red jacket, followed by two dogs, is on the left. Signed, and dated 1658.

1 *ft.* 1½ *in.* by 11 *in.*—P.

Collection of M. Paillet, . . . 1799. . 1921 *fs.* 77*l.*

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46. The Shrimp Fishers. A landscape, with clusters of bushy trees upon the summit of rocks. In the foreground are two men, one of whom is stripped in his shirt, and wears a red bonnet, catching shrimps in a stream of water at their base. A villa is seen on the left. Dated 1658.

1 *ft.* 2 *in.* by 11 *in.*—P.

Collection of M. Coclers, . . 1799. . 571 *fs.* 22*l.* 10*s.*

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47. A Hunting Party. An Italian scene, presenting on the right a lofty rocky hill, surmounted by a ruin, and a modern villa concealed in part by bushes. At the base of the hill in front is a gentleman on a white horse, stopping while his servant tightens the girth of his steed; a mule, laden with a dead fawn and hunting implements, and three couples of dogs of different kinds, are near them; and in the distance are seen two others of the party with hawks and dogs. A beautiful and serene evening effect pervades the landscape. Painted in the artist's soft and melting manner. Signed, and dated 1651.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—C. on P.

Collection of M. Helsleuter, . . 1802. . 1107 *fs.* 44*l.*
——— M. Dufresne, . . . 1816. . 2701 *fs.* 108*l.*

It subsequently adorned the collection of Alexander Baring, Esq., and was parted with in exchange for a picture by Paul Potter; and then valued at 300*l.*

Now in the collection of the Baron Puthon, at Vienna.

48. *Le Manège.* A landscape, with an open space, forming a kind of an area for exercising horses, bounded by a grove of trees. Several grooms with horses are distributed over the ground, and amongst them is one exercising a fine prancing gray charger; a cavalier is putting on his spurs, preparatory to mounting a black horse, which is held by a page near him; and further on is seen a bay one. Various other horses and dogs complete the composition. A highly-finished picture. Dated 1654.

1 *ft.* 7 *in.* by 1 *ft.* 1 *in.*—C.

Collection of M. Montaleau,	1802.	7020 *fs.*	281*l.*
——— M. Emler,	1809.	10,001 *fs.*	400*l.*
——— Alexis De la Hante, Esq.	1821.	(bought in)	421 *gs.*
In the Fonthill Abbey sale,	1823.		290 *gs.*

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49. A Farrier's Shop. In front of a building of a picturesque appearance, are two men shoeing a piebald horse; one of them, stripped in his shirt, and wearing a red cap, holds up the hind leg of the animal, while the other is about to fix on the shoe. A brown horse stands near them, and a little further is a man on a white horse, preceded by a burthened ass. Within the shop are seen some men at work, and a dog lies near the door.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—C.

Collection of M. Van Leyden,	1804.	6500 *fs.*	260*l.*
——— M. Le Noir de Breuil,	1821.	5500 *fs.*	220*l.*
——— M. Lapeyrière,	1825.	8045 *fs.*	322*l.*

Now in the collection of Edward Gray, Esq.

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50. Banditti. The view represents a wild mountainous scene, forming a retreat for marauders, two of whom appear to be in ambush, waiting for some travellers, who are seen on a bridge in the distance.

1 *ft.* 11 *in.* by 2 *ft.* 4 *in.*

Collection of M. Leyden,	1804.	2000 *fs.*	80*l*

51. The Ford. The view exhibits a hilly landscape, adorned with trees, and diversified with a limpid stream flowing along the foreground, through which a woman holding up her clothes, and a boy with naked legs, are passing, together with a dun-coloured ox, an ass laden with panniers, and a dog; the latter is drinking. An ox, of a dull white colour, is on the margin of the stream, where two sheep are reposing. The purity of the atmosphere, and the brilliancy of the sky, present the aspect of early morning in the summer season.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Geldermeester, . 1800. . 1200 *flo.* 108*l.*

Exhibited in the British Gallery in 1822.

Now in the collection of Charles Hanbury Tracey, Esq.

A picture corresponding with the preceding description was sold in the collection of M. de Calonne, 1795, 150 *gs.*; and a similar picture was sold in the collection of Sir Simon Clarke and George Hibbert, Esq., 1802, 295 *gs.*

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52. A Landscape, with a hill on the left, surmounted by a ruin. On the foreground are two boys, one of whom is making a little dog sit up: an ass and other cattle occupy the opposite side of the picture. Engraved by Michel.

11 *in.* by 8¾ *in.*—P.

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53. The Ford. The view is composed of a lofty hill, clothed in part with light trees and brushwood, at the base of which flows a limpid stream to the front ground, through which is passing a loaded cart, with a woman and a child in it, drawn by a single horse, led by the driver, and assisted by a man pushing behind: beyond this group is a man on a mule, preceded by a laden ass, and a man carrying a woman in his arms. A cow, three goats, an ass and a foal, and two dogs, complete the group. Signed, and dated 1660. Engraved by Duparé in the Musée Français.

2 *ft.* 11 *in.* by 3 *ft.* 10 *in.*—C.

Le Brun, in whose small collection it is etched in *aqua fortis*, speaks of this picture in the highest terms of praise.

Valued by the Experts du Musée, 1816. . 30,000 *fs.* 1200*l.*

Now in the Louvre.

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54. A Landscape, with figures and cattle. The chief object in this composition is a girl, dressed in a red corset and a yellow petticoat, and mounted upon a white horse, which is led by a young man; and on a hill in the second distance are seen some sheep.

Collection of Noel Desenfans, Esq., . . 1801.

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55. A Beautiful Italian Landscape. On the foreground of a valley are a man reclining on the grass, and a flock of sheep grazing near him: towards the left is another man seated, talking to a woman, who is holding the bridle of an ass laden with panniers; and behind her are a little girl and a boy caressing an old gray horse.

Collection of Noel Desenfans, Esq., . . . 1801.

This is perhaps the picture which was sold in the Braamcamp Collection for 90*l.*

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56. A Landscape, with cattle and figures.

Collection of Sir S. Clarke and G. Hibbert, Esq., 1802. 48 *gs.*

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57. A Woman with a Distaff, spinning. A view in a meadow, bounded in the distance by hills, one of which presents an abrupt rocky form. The cattle, which enliven the scene, consist of a red cow lying down, a white horse standing on the farther side of a board fence, and a sheep. A little retired on the opposite side, is a woman seated, occupied with a distaff; and nearer are two lambs. A clear and exquisitely-finished production.

1 *ft.* ¼ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Nieuhoff, . . . 1777. . 650 *flo.* 58*l.*

Now in the collection of Jeremiah Harman, Esq. Worth 150 *gs.*

58. The Artist. A view in Italy, in which the artist has represented himself seated on a bank of a river, studying a row of trees, of rich and varied foliage, which occupy the opposite bank of the stream. Three cows are in the water, and a coach and four horses are seen in the distance. The effect of a fine morning pervades the scene. An exquisite *bijou* of art. Engraved in the Choiseul Gallery.

8½ *in.* (*round.*)—Cop.

Collection, anonymous, . . *Paris*, 1802. . 4000 *fs.* 160*l.*
——— of M. Le Brun, . . 1810. . 1555 *fs.* 62*l.*
——— Prince Talleyrand, . 1817; sold to John Webb, Esq., and then valued at . . . . . 300 *gs.*

Exhibited in the British Gallery in 1828.

Now in the collection of Alexander Baring, Esq.

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59. Companion to the preceding. A landscape, offering a fertile site, watered by a river, on the bank of which are two fishermen drawing their nets. A cow and two sheep are browsing on the farthest bank of the stream, and other cattle are visible in the distance.

Collection of M. Smeth Van Alpen, 1810. . 500 *flo.* 45*l.*
——— Prince Talleyrand, . 1817; bought with the Companion, and sold to John Webb, Esq.

Now in the collection of Edward Gray, Esq.

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60. The Sleeping Herdsman. A landscape, animated on the foreground with sheep, goats, and a cow. The herdsman is seen at the side, lying asleep near them.

Collection of Lord Rendlesham, . 1809. . . . 50 *gs.*

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61. A Peasant Woman, wearing a straw hat, a blue bodice, and a red skirt, standing, with her hands joined, by the side of an ass, near which are a sheep, a goat, and a turkey, together with an old carpet, and a brass milk can: these are disposed in a picturesque manner on the foreground of a meadow, beyond

which the eye looks over a mountainous country. The sky presents the aspect of approaching rain. Done in lithography.

1 *ft.* 11½ *in.* by 1 *ft.* 5 *in.*—C.

Collection, anonymous, . *Paris*, 1809. (bt. in) 3000 *fs.* 120*l.*
——— Ditto, . . *Ditto*, 1810. . . 4000 *fs.* 160*l.*
——— of the King of Bavaria, 1820. Value 180*l.*
Now in the Royal Collection at Munich.

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62. The Travelling Musicians. The scene appears to be Italian, and the subject is composed of several figures assembled before the door of a public-house, from which a bush is suspended: two of the musicians are playing on the violin, whilst a third is dancing to the music, and a dog is leaping up at his side: among the rest who are looking on is one mounted on an ass.

1 *ft.* 9 *in.* by 1 *ft.* 4 *in.* (*about.*)

In a sale at Mr. Christie's . . . 1807. . . . . 175 *gs.*
Collection of Walsh Porter, Esq., . 1810. . . . . 150 *gs.*
Now in the collection of George Byng, Esq.

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63. Peasants going to Market. A landscape. On the foreground are a young woman and a boy, with two laden asses and a goat. A second group is on the farther side of a hill, and some buildings are seen in the distance. This is a clear and pleasing example of the master.

8½ *in.* by 10 *in.*—P.

Now in the collection of M. Francken, in Flanders.

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64. The Dismounted Cuirassier. A view in Italy, exhibiting an open country, of a bold and varied surface. A chain of lofty craggy hills, the summits of which are surmounted with buildings, is on the right, and a road passes their base to the front, on which are several persons with cattle approaching. The most conspicuous amongst them is a soldier, wearing a cuirass and helmet, leading a fine spirited white horse by the bridle, followed by two dogs in leash, and

accompanied by a man riding a brown horse, carrying a gun on his shoulder; the latter is preceded by an ass with a pack-saddle on, a red ox, a sheep, and a goat. A party of sportsmen with dogs, is seen at some distance off on the road, approaching. The delightful appearance of a fine summer's morning gives lustre to the scene. This is a work of the first quality.

1 *ft.* 6½ *in.* by 2 *ft.*—C.

Collection of the Baroness Thoms, *Leyden*, 1816. 2810 *flo.* 261*l.*

——— M. Le Rouge, . . . *Paris*, 1818. 10,200 *fs.* 408*l.*

It was purchased in 1830, by Mr. Pennell for 600 *gs.*, and has recently been sold by Messrs. Woodburn.

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65. A Party, consisting of a lady and two gentlemen, halting near a house, only part of which is visible at the side. One of the gentlemen has dismounted from a gray horse while a boy arranges the stirrup; his companion also is having something done to the saddle of his steed by a man in a sheep-skin jacket. A lady and a gentleman are seated together near the house, from which a woman is coming with refreshments. On the opposite side are two dogs. Done in lithography.

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—C.

Now in the collection of the late Duke d'Arenberg, Brussels.

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66. The Ford. The view represents a hilly country, intersected by a winding river, which flows over the greater portion of the foreground, offering a shallow ford, through which is passing a woman, carrying a child on her arm (her back being towards the spectator); she is accompanied by a dog and a goat, and followed by a mule bearing panniers, an ox, and an ass: behind these are the driver on a gray horse, and a boy on foot by his side, descending the bank of the stream. On the left are seen the ruins of an ancient edifice on the summit of a mountain, round the base of which the river appears to wind. The beauty of the scene is greatly enhanced by the brilliant appearance of a fine summer's afternoon.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—C.

This picture exhibits a specimen of art of the most enchanting description; it was formerly in the cabinet of the Prince de Condé, and is faithfully engraved by Le Bas, under the title of *La belle après Dinée.*

Sold in the collection of M. Sereville, 1811. . 12,010 *fs.* 480*l.*

Now in the collection of the Count Perigaux Lafitte.

Valued at 20,000 *fs.* 800*l.*

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67. A Landscape, with cattle and figures.

Collection of Sir G. Page Turner, Bart., 1815. Worth 156 *gs.*

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68. Figures and Cattle passing a Ford. On the foreground of a hilly landscape are an ox and an ass standing together, and on the opposite side beyond them, are a woman in a blue mantle, with a portmanteau in her arms, and a man carrying a large earthen jar, both of whom are entering the stream, followed by a man on a mule, and preceded by a dog; a little distant from these are a cow and a goat near a bridge, on which are two men. A line of beautiful trees, of varied foliage, extends from the foot of the bridge along the picture, and conceals in part the distant landscape. The warmth of a fine evening pervades the scene.

1 *ft.* 11 *in.* by 1 *ft.* 7 *in.*—C. (*about.*)

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69. The Companion. A hilly landscape, with clusters of trees upon an eminence on the right, and a fordable stream on the same side and front. In the centre is a man on a gray horse, who, by his gesture, appears to be speaking to two men on an ass; these are seen with their backs to the spectator, and are about to enter the water, in which are a cow, a sheep, and a dog. On the opposite side are a goat and a sheep, lying down, and an ass standing by them. A small villa, partly concealed by trees, is visible in the distance. The aspect of a fine morning lends its charm to the landscape.

Exhibited in the British Gallery in 1832.

Now in the collection of Charles Hanbury Tracey, Esq.

70. The Young Gamblers. A group of four boys assembled round a fragment of architecture, which serves them for a table; one of them, wearing a gray ragged jacket and a turned-up hat, is seated on the left, extending his hand to his vanquished adversary, who sits opposite to him scratching his head; the other two persons are looking on, and a fifth is seen at a little distance off on the left. A terrier dog, and various fragments of a building, are on the foreground. A ruin stands on the left, and in the distance, which represents an open hilly scene, is a woman driving a flock of sheep.

1 *ft.* 5 *in.* by 1 *ft.* 3¾ *in.*—C.

Now in the possession of the Writer.

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71. The Courtyard of an Inn, or Farm-House. On the foreground is a white horse, behind which is a traveller on an ass, and at the side is a boy tying his shoe. In the background or extremity of the court, are some cows. The composition is further remarkable by a woman, who is seen at the top of the house hanging out linen. On the left, the view opens to the distant country.

1 *ft.* 10 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Muilman, . *Amst.* 1813. . 2125 *flo.* 191*l.*

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72. A Mountainous Landscape, on the foreground of which are a woman in a scarlet petticoat, kneeling on the grass, milking a white goat, and a man standing by her with a brass milk bowl; beyond him are an ox standing, a sheep lying down, and a dog asleep; and still farther is a chestnut horse upon a hill.

1 *ft.* 2½ *in.* by 1 *ft.* 7½ *in.*—P.

Collection of M. Nieuhoff, *Amst.* 1777. . 1502 *flo.* 135*l.*
——— M. J. de Bruyn, *Amst.* 1798. . 1175 *flo.* 100 *gs*
——— M. Muilman, . . . 1813. . 3000 *flo.* 270*l.*
——— M. Muller, . *Amst.* 1827. . 3210 *flo.* 288*l.*

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73. The Swine-Herd at his Repast. A view on a high road, forming the foreground of the picture, bounded by a thick hedge or copse, in the middle of which rises a clump of elms,

and at the side is a house partly concealed by trees: a row also of four tall spindle pollards, with bushy heads, are close to the front. The aged herdsmen is seated near the hedge eating his dinner, and his dog sits before him begging for a morsel. A herd of thirteen swine are distributed along the road, seven of which are in a group near the peasant. The aspect exhibits a clear autumnal day, about noon. This exquisitely-wrought production is painted in the artist's sharp or sparkling manner.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—C.

Collection of John Trumbull, Esq., 1812. (bought in) 200 *gs.*
Same collection, ... 1824. (Mr. Stanley) 183 *gs.*
Now in the possession of the Writer.

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74. Cavaliers trying their Horses. The view represents an open place, bounded in part by a long wall, enclosing buildings, and poplar trees. The picture is distinguished by a young man holding a fine stallion by the bridle on the foreground.

1 *ft.* 11 *in.* by 2 *ft.* 3 *in.*—C.

Collection of M. La Perrier, . . 1817. . 2101 *fs.* 84*l.*

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75. A Peasant Woman seated at the Side of a Road, spinning flax; a dog is by her, and at a little distance, on the left, are two cows, three sheep, and a goat; and upon some rising ground beyond them are two oxen. The effect is that of a fine afternoon, and the mottled appearance of the sky indicates it to be the summer season.

8½ *in.* by 10½ *in.*—Cop.

Collection of M. de St. Victor, . . 1822. . 2120 *fs.* 85*l.*
Now in the collection of the Right Hon. Sir Robert Peel, Bart.

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76. The Game of Mora. A landscape, with ruins, between the walls of which is a group, composed of a soldier, a beggar, and a muleteer; the two latter are playing at the game of mora; the beggar, leaning on his crutch, is in the act of

throwing up two fingers; while the muleteer, with his hand closed, seems ready to answer him; the soldier, sitting on a stone at the right, is attentively watching the game. An ass and two dogs are standing behind the group.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*

Collection of M. Lapeyrière, . . 1826. . 4450 *fs.* 178*l.*
Again at Mr. Phillips's, . . . 1828. . . . 185 *gs.*

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77. The Country Farrier. The view represents a high road, at the side of which is the shop and residence of the smith, built on a rock, from the side of which a high wall, having a door at the end of it, extends across the picture. Two laden mules, decked with abundance of trappings, one of a bay, the other of a grayish white colour, stand in front of the shop, and the latter is having one of its hind feet shod: a man holds up the foot while the smith fits on the shoe; his box of tools lie on the ground by his side, and a dog is close to it. Two children are near the door of the shop, within which is seen a man working at the anvil. The summits of the rocks are clothed with bushes; and above the wall, on the right, are some distant meadows enclosed by hedges. A few flickering clouds float over the brilliant azure, and the scene is gilded by the glowing warmth of a fine summer's morning. This superlative production is painted in the artist's free and sparkling manner. Signed, and dated 1658.

1 *ft.* 5 *in.* by 1 *ft.* 6 *in.*—C. on P.

Purchased in Italy of M. Sitteveau by the Count Pourtales, from whom it was bought, with many other fine pictures, by the Writer, in conjunction with Thomas Emmerson, Esq., and sold in Paris to M. Boursault for . . . . . 20,000 *fs.* 800*l.*

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78. The Return of the Holy Family from Egypt. The view exhibits an open hilly country, with a stream of water in front, through which is passing the Virgin, dressed in a blue mantle, with the infant Saviour walking naked by her side,

having His hand on the back of a sheep; they are followed by St. Joseph, at whose side is an ass laden with panniers. Painted in the artist's smooth and melting manner. Signed, and dated 1668.

1 *ft.* 3 *in.* by 1 *ft.* 7¾ *in.*—P.

Collection anonymous, . .	1773. .	851 *fs.*	34*l.*
——— Ditto, . . .	1781. .	600 *fs.*	24*l.*
——— Ditto, ...	1802. .	3000 *fs.*	120*l.*
——— of the Count Pourtales,	1826. .		100 *gs.*

Now in the collection of Charles Maud, Esq.

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79. A Portrait, styled The Artist. It represents a young man of a well-proportioned and pleasing countenance, seen in a three-quarter view, habited in black, and wearing a mantle of the same colour, which he holds with one hand placed in front.

8¼ *in.* by 6½ *in.*—P.

If this admirable work of art be a portrait of Du Jardin, it is not only much handsomer, but also much younger than the one in the Louvre, as it bears the date 1662, being five years later than that.

Collection of M. M. Muller, *Amst.* 1827. . 1746 *flo.* 146*l.*

Purchased for the Public Gallery at Amsterdam.

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80. Portrait of Vondeel, the Dutch poet, when about forty-five or fifty years of age. His strongly-marked countenance is represented in nearly a front view, with long bushy hair flowing down from under a black coif; he has on a black mantle, relieved by a square white collar; the left hand, holding a scroll, is raised across the body. Engraved by Du Jardin.

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81. Portrait of the Artist, representing a person of a plain and strongly-marked countenance, seen in nearly a front view, having mustachios, and long flowing dark hair parted in front: he is dressed in black, relieved with a square-shaped white collar, and has a mantle over the right shoulder, which he

holds in front with the left hand. Seen to the middle. Signed, and dated 1657.

8 *in.* by 7 *in.*—P.

If this be a portrait of the painter (and there is no reason to doubt it), then is the error of his historians, relative to the period of his birth, indubitably proved; for, according to their account, he was at the time he painted it but seventeen years old, whereas it bears evident marks of his being twenty-seven or thirty years of age; and as the latter date would place his birth in 1630, all difficulties would thereby be reconciled respecting the dates on his pictures. The above portrait is engraved in the Musée Français.

Valued by the Experts du Musée, 1816. 3000 *fs.* 120*l.*

Now in the Louvre.

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82. A Woman watching Cattle. The view represents a meadow, on the foreground of which stands a young woman with a distaff, spinning flax, and a little beyond her is a white ox rubbing itself against a little tree adjoining a reed fence, under the shelter of which repose two sheep: near the woman is an ass lying down, and a dog teasing it. Engraved in the Musée Français.

1 *ft.* by 1 *ft.* 2 *in.*—P.

This picture has lost all its pristine beauty, by injudicious cleaning and restoring.

Sold in the collection of M. Wurman, *Amst.* 1762. 325 *flo.* 29*l.*

Removed from the Louvre in 1816, and restored to the Hague Musée.

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83. Fishermen. The view represents a bold rocky scene, with a cascade rushing between a chasm in the rocks, and gurgling along the front ground. Two fishermen with a basket net are in the stream, and a third is assisting them in their labour with a long rake. A man on a gray horse, leading an obstinate ass, is on the bank of the water. The rocks are richly covered with bushes, and a building occupies the summit of the most distant one. This beautiful production is signed, and dated 1673. Engraved in the Musée Français.

2 *ft.* 1 *in.* by 2 *ft.* 3 *in.*—C.

Formerly in the collection of M. Lindert de Neufville, and was sold by auction in . . . . . 1765. . 805 *flo.* 72*l.*

It was transferred by the French, during the war, to the Louvre, and restored to the Hague Gallery in 1815. Worth 400 *gs.*

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84. A Dutch Farm. The view represents, on the left, a cluster of trees, partly concealing a cottage and a haystack: near the entrance of an enclosure is a man sifting corn. On the foreground is a group of three hogs and two asses; and to the right of these are two kids playing together, and a third is suckling its dam. The distance offers a country chequered with enclosures. The luminous effect of a fine sunny day gives lustre and sparkling beauty to the scene. Dated 1665.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—C.

Now in the Musée at Amsterdam. Worth 400 *gs.*

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85. Peasants halting with their Cattle to refresh. The view represents a high road, with an inn on the left adjoining a high wall, which extends along the whole of the view. Under a pent, overspread with vine, are two muleteers, and the host with a dish in his hand is waiting on them: at the same time, a woman is at the window with a fowl. On the opposite side are the cattle, consisting of a gray horse, a mule, and an ass, each of which is laden with packages. This is painted in the artist's tender or melting manner.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—P.

Now in the Musée at Amsterdam. Worth 350 *gs.*

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86. Portraits of five Gentlemen, Governors of the House of Correction. Four of them are represented sitting at a table covered with a red cloth: they are habited in black silk dresses, relieved by broad square white collars; and three of them wear large hats: the fifth has on a coif, and is seated with some papers in his hand. A girl and a youth are seen at the entrance of the room on the left. One of the gentlemen

holds a paper, on which is written "February 5, 1669. Signed, Muilmans." The figures are of the size of life, and painted with a broad free pencil.

7 *ft.* 8 *in.* by 12 *ft.* 8 *in.*—C.

Now in the Musée at Amsterdam.

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87. A Traveller halting at an Inn. The house stands on the right, and an adjoining wall shuts out the distant country. The traveller, wearing a blue cloak, is mounted on a gray horse, and is in the act of drinking; at the same time the hostess stands near the door looking up at him, and a boy is occupied putting provender into a trough for his steed. His weary dog lies behind him.

1 *ft.* 5 *in.* by 1 *ft.* 1 *in.*—C.

Now in the Musée at Amsterdam. Worth 200 *gs.*

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88. *Le Charlatan du Provènce.* In front of a wall adjoining a house, against which is attached a canvas, are three men, one of whom is the empiric, playing on a guitar the prelude to his oration, while his assistant is dancing to the sound of the music; the third person stands behind the quack, on whose left are two boys amusing themselves with a dog, and in front of him is another dog with boxes of drugs on its back. Engraved by F. A. David and J. J. Boiseau, and in the Musée Français by Dupreel; also in the Musée Napoléon.

1 *ft.* 4 *in.* by 1 *ft.* 3½ *in.*—P.

Taken from the Louvre in 1815, and now in the Gallery at Hesse Cassel.

A picture corresponding in description with the preceding, was sold in a collection, anonymous, 1795, 40,000 assignats.

1 *ft.* 3 *in.* by 1 *ft.*—C.

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89. A Hilly Landscape, with a stream of water in front, and cattle and figures traversing it; among which are a white horse and a sheep, drinking. A cow, some sheep, and three

figures, are variously distributed. A laden mule and an ass lying down are on a road; and a man on horseback is seen in the middle distance. The view terminates with a large round hill. Upright shape.

Now in the collection of the late Duchess de Berri.

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90. A Hilly Landscape, with cattle and figures passing through a stream of water in front: amongst them are a man leading a laden mule, a woman at his side, mounted upon another mule, a dog, a goat, and several sheep; and on the right, beyond the stream, is a row of trees.

Now in the collection of the late Duchess de Berri.

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91. A Traveller halting at an Inn. The house exhibits a building of a picturesque appearance, having an ancient gate of entrance, and occupying the corner of a short street. The traveller, mounted on a gray horse, is looking towards the host, who stands by the side of his steed in the act of serving him with liquor. A second traveller is a little retired from them, near a wall. Within the house is seen a woman with a candle in her hand. Signed, and dated 1658.

1 *ft.* 3 *in.* by 11 *in.*—P.

It is much to be regretted that the Artist, in this well-painted picture, has copied nature so servilely as to render it inadmissible in a private collection.

Collection of M. Goll de Frankenstein, 1833. . 1855 *flo.* 166*l.*

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92. A Mountainous View, with a stream of water in front, through which is passing a young man, dressed in a blue jacket, and brown trousers tucked up to his knees: he is leading a burthened mule with one hand, and caressing a dog, which is jumping by his side, with the other: a goat and a sheep are with him, and a red cow stands on the bank. A broad hill stretches along the middle distance, on the summit of which

are the ruins of an aqueduct, and the view terminates with a lofty blue mountain. Signed, and dated 1653.

1 *ft.* 2¼ *in.* by 1 *ft.* 5 *in.*—P.

Now in the collection of the Marquis of Bute, at Luton.

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93. Three Oxen in a Meadow. The nearest of them to the front is a fine white beast, which is rubbing its head against a post; a second, of a dun colour, is in the centre of the picture, with its back towards the spectator, and the remaining one, of a bright red colour with a white face, stands on the left. The view represents a flat country, destitute of buildings and trees. The sky is nearly obscured by dark clouds, and the general effect indicates the approach of a heavy shower. Signed, and dated 1656.

1 *ft.* by 1 *ft.* 1½ *in.*—P.

Now in the collection of Lady Mildmay.

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94. A Mountainous Landscape, through which flows a winding river. Two boats laden with goods are near the front: one of them, lying alongside the shore, is being unladen by two men, one of whom has a large package on his back; a third man is lading an ass, while a fourth, mounted on a mule, appears to be giving directions to the others. Upon the brow of a hill at some distance off is a large building like a convent. Signed, and dated Roma, 1677.

1 *ft.* 7¼ *in.* by 2 *ft.*—C.

Now in the possession of Charles O'Niel, Esq.

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95. Peasants paying their Devotions to an Image of the Virgin. A landscape, exhibiting a hilly site, with a flooded road in front, through which a woman, in a red jacket and a yellow skirt, is about to pass, and is raising her clothes with one hand as she steps into the water: near her are a mule laden with panniers, and a peasant on a white horse, followed

by two dogs. An ox stands close to two trees on the right. A little distance off on the road are two peasants paying their devotions at the shriue of the Virgin: one of them kneels on the back of his beast. On the opposite side, and middle distance, is seen a large château. The effect of a fine evening gives lustre to the scene. Excellent.

1 *ft.* 7 *in.* by 2 *ft.* ½ *in.*—C.

Collection of Mr. Hill, ... 1811. . . . . 300 *gs.*
——— Sir Claude Scott, Bart., 1831. (Mr. Phillips) 196 *gs.*
Now in the possession of Sir Samuel Scott, Bart.

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96. A Landscape, with a young female peasant seated in front, occupied in spinning, and watching a cow which is browsing near her. The figure and animal are large, and form the principal objects in the picture. Engraved.—*See p.* 257, for a similar picture.

10 *in.* by 8½ *in.*—P.

Collection of Prince Galitschin, *Paris*, 1825. . 2010 *fs.* 80*l.*

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97. Travelling Pedlars. On the foreground of a pleasing landscape are a man and a woman; the former stands with his back to the spectator, holding a gray horse which has a pack on its back, while the latter is stooping to take up a bundle of clothes. A house, embosomed in trees, is seen in the distance.

1 *ft.* 6 *in.* by 1 *ft.* 2 *in.*—P.

Now in the collection of Lord Northwick.

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98. Travellers on Horseback, and a Man driving Cows. The subject is represented near a house situate among rocks, in front of which are a man on a black horse, and another on a gray one, the latter of whom appears to be driving two cows. On the farther side of the gray horse may be observed a boy tying his shoe.

1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*—P.

This picture belongs to the Cassel Collection, but it is now in a palace at Hanau.

99. A Landscape, with a sportsman reposing under a tree, and his horse standing near him: a boy has charge of his dogs. Engraved by H. Kobel.

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100. Portrait of M. Rienst, the Patron of the Artist. He appears to have been about thirty years of age, and has light hair falling in curls on his shoulders. His dress consists of a brown habit, attached with small buttons, and having short sleeves edged with gold lace, and full white linen wristbands. The right hand is placed on his hip, and the left is extended downwards. He is accompanied by two greyhounds.

4 *ft.* by 3 *ft.* 4 *in.*—C.

Now in the Musée at Amsterdam.

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101. A Meadow, in which are a red cow, and a white calf. The former is seen in a side view, lying down in front, and the latter stands beyond it. The herdsman is a little retired on the right reposing on the brow a hill, with his hat lying by him. The sky is overcast, and the sombre aspect of rain prevails.

11 *in.* by 1 *ft.* 2 *in.*—P.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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102. A View over a Bald and Mountainous Country. A sheep and a lamb are reposing together under the shelter of a reed fence. An ass and an ox stand near each other on the declivity of a hill, on the summit of which sits the herdsman, with his back to the spectator.

1 *ft.* ½ *in.* by 1 *ft.* 4½ *in.*—P.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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103. The Game at Dibbs. Two youths, one of whom is recumbent, the other kneeling on the ground gambling.

Their play appears to interest a muleteer, who stands by leaning on his beast. Near a high building in the background is seen a woman, washing linen at a stone trough.

1 *ft.* 8 *in.* by 1 *ft.* 4½ *in.*—C.

Exhibited in the British Gallery in 1826.

Now in the collection of His Majesty.

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104. A Landscape, with travellers watering their cattle at a fountain. The principal figure is a woman, dressed in blue, and mounted on a dull gray horse, which is drinking at a stone trough, while she is in the act of pouring water out of a cup. A laden mule, a donkey, and a man, are on the farther side of the woman; and to the left is a peasant at the side of a well, drinking out of a pail.

Collection of the Duchess de Berri, Paris, 1826.

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105. Two Muleteers with their Beast, halting at an inn on the road. The nearest is mounted, and has a glass of liquor in his hand; the other has descended from his beast, and is occupied tightening its girth. The fat landlord is seen mounting the steps to enter the house, at the end of which is a group of figures regaling under a covering of vine foliage. Dated 1658.

1 *ft.* 4 *in.* by 1 *ft.* 1 *in.* (*about.*)

Now in the collection of M. Valdou, Paris.

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106. The View offers a Hilly Country, with some buildings in the centre of the middle distance, and a stream extending along the front, which a woman, leading a little boy, is fording, accompanied by a dog, and preceded by a burthened ass and a red cow. Upon a bank on the right of the picture are a white cow and a sheep, near a reed fence. Dated 1662.

1 *ft.* 4 *in.* by 1 *ft.* 7½ *in.*

Exhibited in the British Gallery in 1821.

Now in the collection of William Wells, Esq., Redleaf.

107. *A Rendezvous de Chasse.* The view represents a park, a shrubbery, and the terrace of some noble mansion, where a party of huntsmen, with attendants and dogs, are assembled. Among them, and on the left, are three horses, two of which are mounted, the third, a beautiful white palfrey, with a yellow saddle and housings, stands close to a flight of stone steps, which a lady, assisted by a cavalier, is descending; nearer the front is a servant carrying a scarlet cloak on his arm, the colour of which provokes a turkey-cock. The rest of the party are variously engaged, preparatory to their departure. The aspect of a fine morning adds greatly to the beauty of the scene. It is impossible to commend too highly this exquisite work of art. Signed, and dated 1664.

1 *ft.* 9½ *in.* by 2 *ft.* 1 *in.*—C.

Exhibited in the British Gallery in 1819.

Now in the collection of Philip Henry Hope, Esq.

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108. Travellers with Cattle, fording a Stream. The view, which is evidently Italian, represents a pass between rocky hills, overflowed by recent rains, through which is passing a man on an ass, preceded by a woman on foot, in a blue dress, and followed by an ass and two laden mules, one of which a boy is leading, and at the same time playing with a dog, and a horse carrying on its back a young man and a girl. On the summit of the rocks, on the left, is a handsome château, surrounded with olive and other trees. The tranquil serenity of a fine evening sheds a charm throughout this delightful production. Engraved, No. 134, in the Stafford Gallery.

1 *ft.* 11½ *in.* by 2 *ft.* 5½ *in.*—C.

Collection of M. Hemskirk, *Hague*, 1770. . . 1401 *flo.* 126*l.*

Now in the collection of the Duke of Sutherland.

The preceding is, perhaps, the picture which was sold in the Calonne Collection, ... 1795. . . . 155 *gs.*

Collection of J. Davenport, Esq., . 1801. . . . 200 *gs.*

At the latter sale it was bought by Lord Gower.

109. A Mountainous Scene, diversified with bushes, and divided at the extremity of the foreground by a stream of water. On a grassy meadow in front, are a gray horse feeding, and an ass standing near its head. The animals are of large proportions. Done in lithography, by Kenengel.

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110. The Affectionate Mother amusing her Child. The subject is represented as passing on the foreground of a meadow, and the fond parent is seen bending on her knees, showing her child (which is sitting naked on a stone) a little dog begging. A group of seven sheep lie near them. Done in lithography, by J. Bonnemaison.

1 *ft.* ½ *in.* by 1 *ft.* 4½ *in.*—P.

Collection of the Chevalier Erard, 1832. . 3350 *fs.* 134*l.*

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111. Two Dogs on the foreground of a Landscape. One of them is of the mastiff breed, of a pale dun colour, and stands in a side view in the centre: the other, a liver and white spaniel, is represented in a fore-shortened view on the right. Beyond the latter is a hovel with a reed fence. Painted in a broad free manner.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—C.

Now in the possession of M. de Gruyter, Amsterdam, 1833.

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112. Cattle fording a Stream, and Youths Bathing. A landscape, exhibiting a delightful Italian scene, represented under the aspect of a fine summer's morning. The view exhibits on the right, a lofty bridge composed of a single arch, under which ripples a pellucid stream, which flows along the foreground. A female, mounted on a bright bay horse, accompanied by a man wearing a sheep-skin jacket, and a boy on foot, are fording the stream with their cattle, consisting of a mule laden with panniers, a goat, and three sheep, followed by a black dog; the whole are approaching the spectator. At the same time, three young men are seen under the bridge,

enjoying the refreshing coolness of the stream. A cluster of beautiful trees, of varied foliage, adorns the foot of the bridge; and the distance offers an undulated country with a château, surrounded by a wall and shubbery, in the centre.

1 *ft.* 11½ *in.* by 2 *ft.* 2½ *in.*—C.

Sold in the sale of Mrs. Howard's effects at Reading, with two other pictures of little value (the first bidding for the three was 15*s.*). It was ultimately bought by Mr. J. Woodin for 410 *gs.* This very excellent picture was, at the time of its sale, so disguised by dirt, old varnish, and repaint, as to be only cognisable as a work by Du Jardin to the experienced eye. It has since been successfully restored to much of its original beauty, by a skilful artist in that line.

Now in the collection of John Walter, Esq., Berks.

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113. Halt of Huntsmen. A party of four gentlemen halting on the bank of a river. One of them, on a gray horse, is turning to speak to his companion, who is behind him on a brown horse, and a third, seen in a front view, seems to be taking part in the conversation: the remaining gentleman has dismounted, and is seen arranging the girth of his steed. In advance of these are two men seen on foot, with greyhounds; and a lady and two gentlemen on horseback are in the water beyond them. The distant scenery exhibits an open hilly country, represented under the appearance of a fine dewy morning. Engraved by Mathieu, under the title of *Rappel de Chasseurs.*

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114. Boys Gambling. A landscape, with the ruins of some public edifice extending across a large portion of the picture. On the left of the foreground are three boys, two of whom are seated, playing at some game; two dogs lie sleeping near them. The opposite side is occupied by a bull, two cows, four sheep, and two goats, the latter of which are lying down.

1 *ft.* 8 *in.* by 2 *ft.* 1½ *in.*—C.

Now in the collection of M. M. Van Loon, Amsterdam.

115. Paul healing the Impotent Man. The subject is composed of sevaral figures, and the apostle is represented standing in the middle, with his hands extended towards the cripple, behind whom are about three women; and on the opposite side, and front, is a young woman on her knees, in a devotional attitude. The figures are about the size of life, and are painted in a smooth and delicate manner.

5 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C. (*about.*)

Now in a private collection at Groningen.

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116. The Battle of the Centaurs and Lapithæ, at the Marriage of Thetis and Peleus. Among the general confusion which prevails, may be distinguished the centaur Nessus, bearing off the bride on his back; a second centaur is behind, galloping over the slain, and a third lies dead near the centre. Beyond these are seen numerous combatants, armed with the instruments appertaining to the marriage feast.

4 *ft.* by 4 *ft.* 6 *in.*—C. (*about.*)

Now in the Sans Souci, at Potsdam.

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117. A Herdsman in Conversation with two Women. The view represents an open country, with a large tree on the right, near which stands a herdsman, wearing a sheep-skin jacket, leaning one hand on a staff, and holding a string attached to a dog with the other: his attention at the same time is directed to two young women, who stand at a little distance from him; one of them has a distaff under her arm, and the other carries a basket on her head, and a pitcher in her hand. A goat and a sheep are near them, and on a declivity behind are a herd of goats and sheep.

Described from a drawing by Schouman, after Du Jardin.

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118. Peasants with Cattle fording a Stream. A view in Italy, representing a mountainous country, with a stream of water in front, through which a woman on horseback, accom-

panied by a man on foot, and followed by two dogs, are passing with cattle. Painted in the artist's clear and most esteemed manner.

2 *ft.* 8 *in.* by 1 *ft.* 4 *in.*—C. (*about.*)

Now in the collection of Madame the widow Brantsen, Amsterdam.

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119. A View on a Bald Heath. Upon a hill in front are a red cow lying down, and a white one browsing near her; beyond them stands a gray horse, represented in a foreshortened position.

1 *ft.* 4 *in.* by 1 *ft.* 2 *in.*—P.

Now in the collection of Philip Henry Hope, Esq.

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120. A Meadow, in which is a red cow with a white face, standing on the right, and on the opposite side are two goats and a sheep. A boy playing with a dog is on the farther side of some rising ground.

8½ *in.* by 11 *in.*—P.

Now in the Belvidere Palace, Vienna. Valued at 100*l.*

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121. A Boy milking a Goat. This excellent picture is composed of three sheep and a goat, lying in a group together, in a small meadow, enclosed by a hurdle and a reed fence. On the right is a youth stooping down on the farther side of a goat to milk it. The distance exhibits a hill clothed with trees. A fine morning. Done in lithography by Piloty. Signed, and dated 1658.

1 *ft.* ⅝ *in.* by 9½ *in.*—P.

Now in the Munich Gallery. Worth 80 *gs.*

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122. Diogenes observing a Boy drinking Water from his Hand, which he has taken out of a trough near him. The cynic is clothed in a red vest and a yellow mantle, and holds a cup in his hand.

1 *ft.* 6¼ *in.* by 1 *ft.* 1¼ *in.*—P.

Now in the Dresden Gallery.

123. The Pet Goat. The composition consists of two young women and a herdsman, grouped in a foreground, bounded by some architectural ruins and a reed fence. One of the females, wearing a white kerchief round her head, is kneeling with one hand on the goat, and the other bends behind her. Their countenances, expressive of compassion, are directed to the herdsman, who stands near them leaning on a stone pedestal, and holding a string which is attached to his dog. Two beautiful pigeons are on the ground near them. A fine morning gives brilliancy to the picture. Painted in the artist's broad manner. Done in lithography by Piloty.

1 *ft.* 3¼ *in.* by 1 *ft.* 1 *in.*—C. (*about.*)

Now in the Munich Gallery.

DRAWINGS.

Drawings by Du Jardin are exceedingly rare, and proportionably estimable. The few which have come under the Writer's observation, were done either in black chalk or in India ink, with a light, free, and delicate pencil. The animals are admirably drawn, and touched with surprising spirit; and the landscape possesses the same vaporous effect which give so much charm to his pictures.

A small drawing of this description was sold in the collection of G. Hibbert, Esq., in 1833, for 18 *gs.*, which cost the proprietor 40 *gs.* Bought by Messrs. Woodburn.

There was no example worthy of notice in the capital collection of M. Goll, sold at Amsterdam, in 1833; but two very small landscapes were sold in M. de Vos's sale, of the same city, and in the same year, for 687 *flo.* with the opgelt, 71 *gs.*

Karel du Jardin has etched, in a free and spirited manner, fifty-two pieces, consisting of landscapes, with figures and domestic animals.

SCHOLARS AND IMITATORS

OF

KAREL DU JARDIN.

THE popularity which the pictures of this distinguished artist attained, naturally excited the emulation of several painters of real talents to imitate them; and although none of them reached the same degree of excellence, yet on some occasions their works possess so much of the peculiar style and colour which characterise his productions, as to require an experienced eye to discriminate them; and, doubtless, if copies were made by such hands, the difficulty of discerning the verity of the work would be considerable.

HENRY MOMMERS was born at Haarlem, in 1650, and became a scholar of Karel du Jardin. From this circumstance alone is he noticed on the present occasion, as his works, although they represent the same kind of subjects as those by his master, are in every respect so inferior, and also so unlike his, that it is next to impossible to confound them. Mommers painted most of his pictures in a free and sketchy manner; his figures and animals are touched with great spirit, and his pictures in general possess considerable power and brilliancy of colouring.

He died in 1708.

JOHN ASSELYN, surnamed CRABAJE. Although this artist, according to biographers, was much older than Karel du Jardin, yet it is evident that, either from the admiration which the works of the latter excited, or from his own approval of their merit, he was induced to imitate their style and colouring. Among several examples of this class may be instanced, one in the collection of the Baron Verstolk de Soelen; another which was formerly in the possession of a lady at Reading; and a third is in the collection of the Right Honourable Sir Charles Bagot, K.B., all of which are but little inferior to the best productions of Du Jardin.

Asselyn was born in 1610, and died in 1660.

BERNARD GRAAT was a painter of considerable merit, and distinguished himself by a versatility of talent, in the several branches of historical, fancy, and animal painting. His best productions in the latter department show great approximation to those of Karel du Jardin's, possessing, in an extraordinary degree, the silvery gray tones and style of handling peculiar to that master's pictures. He is also said to have imitated with deceptive skill the works of Bamboccio.

He was born at Amsterdam, in 1628, and died in 1709.

WILLIAM VAN ROMYN. So little is known of the history of this clever painter, that neither the date of his birth or decease are given by biographers. Careful examination of his productions in art, will leave no doubt on the mind of the connoisseur but that he made the works of Du Jardin his models, and was a close and faithful imitator of their peculiarities, both in style and colouring; so much so, indeed, as to create a reasonable conjecture that he was a scholar of that master.

WILLIAM SCHELLINCKS was born at Amsterdam, in 1632; and having acquired a knowledge of the rudiments of painting

in that city, he travelled to Italy for improvement. His attention while at Rome was in all likelihood attracted to the pictures by Du Jardin; for it is evident, in his works, that he founded his style and colouring on that artist's productions, together with those of Linglebach. The subjects he usually represented were seaports, with numerous figures and horses.

He died in 1678.

JOHN LINGLEBACH. Many of the Italian scenes by this excellent painter have a striking resemblance to the works of Du Jardin, particularly in their style of handling, and diaphanous tones of colour. They were contemporaries at Rome, and it may therefore reasonably be concluded that the inferior artist would imitate, in some measure, those qualities for which the works of the superior were distinguished.

He was born at Frankfort on the Maine, in 1625, and died in 1687.

JACOB ESSELENS painted landscapes and figures in a style, and tone of colour, approximating to those of Du Jardin. His drawings also bear, in a similar degree, a resemblance to that master's. A recent Dutch author states him to have been a pupil of Rembrandt; but as no known work by his hand, having any resemblance to that artist's style, has come under the Writer's view, he is unable to confirm it.

ALBERT CUYP.

To every amateur of art, the name of Albert Cuyp brings an association of ideas of the most agreeable kind, arising from the peculiar charms his works possess; charms which are nowhere found in an equal degree in the productions of any other artist, except Claude and Wilson.

This highly-gifted painter was born at Dort, in 1606, and was probably, even in infancy, attracted by the beauties of graphic imitation; for his father, Jacob Gerritz Cuyp, was an artist of respectable talents, both in portraiture and landscape, and also one of the founders of an academy of painting at Dort. To his father, therefore, is attributed the first instructions of young Albert in the art; and in his early works may be traced the style of the father, which the genius of the son improved to such enchanting excellence. That goal of honourable distinction was not, however, attained by precocious powers, or venturous imitation, but through the path of incessant study, by close observation of nature, and by great practice. His progress was gradual, and is marked by the several stages of improvement visible in his works, as will hereafter be noticed.

It would be gratifying to those who are interested in the art, to know some particulars of the life of so great a painter; for every event connected therewith carries some interest: but, with the exception of the little learnt from Houbraeken, who states that he was personally acquainted with him, and the traditionary information gathered by the authors of a recently published work, and from collectors and artists at Dort and its neighbourhood, nothing more is known.* From the former writer is collected, that he was of reputable birth, and inherited sufficient property from his family to place him in easy circumstances; that he possessed a handsome country seat, at a place called Dordwyck, a short distance from Dort; † and where he is said to have painted many of his best works, as the surrounding country afforded him an ample supply of picturesque scenery, and abundant materials for study. The same writer describes him as a highly personable man, of a handsome and intelligent countenance, and, in his religious creed, a strict Calvinist.

The other authors referred to, appear to have taken considerable pains to discover some information connected with his life; and in their researches, learnt from M. Van Ouriyk, an amateur, "that in an old brewery called De Lelie (but which has long ceased to be worked), there existed papers and letters in the handwriting of Cuyp, which tended to prove that he was a brewer by

* Roeland Van Eynden, and Adrian Vander Willigen, authors of a Dictionary of the Dutch painters, published in 1816.

† This house is stated by the above writers to be now in the possession of M. M. Onderwater, and that it is still adorned with many pictures by Cuyp.

trade, and that he lived in a house adjoining that establishment. The same writer, however, adds, that after the most diligent inquiry, he was wholly unable to confirm the report. Van Balen, in his history of Dordrecht, mentions that he was a member of the Common Council, and that the name of Albert Cuyp is found enrolled in the list of the burghers of the city who were summoned in 1672, to serve in the National Guard, during the reign of William the Third, Stadtholder; but, for some reason, not clearly explained, he was excused the duty. It might have been from a privilege he derived, as being a member of the Common Council already alluded to.

Much doubt exists whether Cuyp pursued the art as a profession, or an amusement: if the latter, he nobly followed the natural bent of his own genius and taste, despite of the prevailing fashion for elaborate finishing: but if, on the contrary, he practised it as a profession, he must have experienced, to a considerable extent, the same neglect and indifference that a modern English painter,* of a corresponding genius, suffered; but whose works, like those of his great prototype, have since become the admiration of the world. The period of his decease is not correctly known; nor can any information relative to it be gathered from his works; as not more than two or three instances occur in which the Writer has discovered a date on his pictures. It is, however, quite certain, from circumstances already related, that his death did not take place until after the year 1672, which makes him to have attained nearly seventy years of age.

* Richard Wilson.

OBSERVATIONS.

It has already been hinted, in the brief notice of the life of Cuyp, that his commencement and progress in art are marked by the several stages of improvement visible in his works. His early productions may be known by their neat and careful finishing, accompanied with a cold and heavy tone of colouring, and a deficiency in the aërial gradations: these are usually marked with the initials only of his name, and may hence be styled his A. C. manner. His second period shows a considerable advancement in the several requisites which give interest and value to his pictures: his handling is more firm and free; the gradations more true, and the colouring more rich and brilliant. His succeeding works are, almost without exception, marked with his name in full:—thus, A. CUYP. His third, or what may be truly termed his accomplished manner, exhibits to the delighted eye, a concentration of all that practical knowledge, cultivated taste, and ripened judgment, can produce in painting. In these works are seen embodied all that can give interest and beauty to the scenes he delighted to represent; whether the picture exhibit a view of the rich pasture lands adjacent to his country residence, animated with kine and other cattle, the presence of the farmer, the milk-maid, and the sauntering cow-herds; or the more busy scene taken from the River Maes, when the

yachts of the state, and numerous other vessels were assembled, on some public occasion, along the shore of the city of Dort; or, it may be a representation of the same view, or of that of some neighbouring town, under the usual appearance of the arrival and departure of coasters, fishing vessels, and other small craft. Again the view may exhibit the verdant meadows bordering on a canal, or river; in which is frequently introduced the old tower of the castle of HET HUIS TE MERWE, and a herdsman driving his cattle to water. The departure of persons of distinction for the chase, accompanied by attendants and dogs, has frequently employed his pencil at the best period of his pursuit; as also views on rivers and canals in winter, in which are introduced the occupations and amusements peculiar to the country. But whatever scene the picture may represent—whatever may be the aspect under which it is displayed—whether it be that of the warmth of summer, the fresh and varied hues of autumn, or the snowy and frigid effect of winter, there will in every instance be discovered that variety, which a just appropriation of the accidents of light, heat, vapour, and wind, admit of; commencing from the first appearance of the harbinger of day, dispersing the rising dews of the morning, following his ascent to meridian splendour, and his refulgent decline in the western hemisphere; together with all the intervening transitions which his course presents to the observant eye. Even the close of day opened a new scene for his unerring pencil, and the broad forms of nature are tenderly

developed by the soft light of the rising moon, whose beams are made to play deceptively on the rippling waters.

Such, indeed, was his consummate knowledge of light and colour, that the most perfect gradation and harmony are ever the enchanting results of his best works.

The versatile genius of Cuyp enabled him to digress from the subjects which usually occupied his pencil, and he occasionally amused himself in painting history, horse fairs, battlepieces, portraits, interiors, poultry, fish, fruit, and objects of still life. Everything from his hand has the warmth and expression of nature; for his colouring is at all times remarkably rich and glowing, and his handling broad and energetic. In these respects, together with a rich *empasto* of colour, there is some approximation in his pictures to those of Rembrandt; particularly in his portraits, which are not infrequently attributed to that master.

It is quite evident that these estimable works, now so much coveted, were, during his life, and for nearly a century after, looked upon by his countrymen with lukewarm indifference;* for, by a reference to numerous Dutch catalogues of the principal collections sold in Holland, down to the year 1750, there is no example of any picture by his hand selling for more than *thirty florins*, or something less than *three*

* Justice to the family of M. Vander Linden Van Slingelandt, claims an exemption from this charge; for it is highly probable that the individual who formed the superb collection sold in 1785, was a liberal patron of the artist.—*See* Catalogue.

pounds sterling. Soon after the period above named, a gradual advance in their value took place, in consequence of the repeated demand for them by English and French* dealers; and at the sale of the celebrated collection of M. Vander Linden Van Slingelandt, at Dort, in 1785, public opinion was unequivocally pronounced upon their merits, by the payment of prices in some measure commensurate with their beauty, but which have since been in many instances more than quadrupled.

* Le Brun, in his observations on Cuyp, gives the English amateurs the credit of being the first to appreciate his pictures, and says that they were sold in England for hundreds of pounds, at a period when his countrymen paid little attention to them.

THE

WORKS

OF

ALBERT CUYP.

1. A View on the River Maes, with the church of Dort on the spectator's right; some buildings on the opposite side; a sailing vessel in the middle and front; and others receding in the distance.

1 *ft.* 7 *in.* by 3 *ft.*—P.

In a sale, ...	*Paris*, 1774. .	1500 *fs.*	60*l.*

2. A View on the Dort River, looking towards the town. On the front is a boat, filled with passengers.

1 *ft.* 2½ *in.* by 1 *ft.* 10 *in.*—P.

Collection of M. Paillet, . . .	1777. .	900 *fs.*	36*l.*
——— Chevalier de Clène, .	1787. .	1410 *fs.*	56*l.*
——— M. Castlemore, . .	1791. .	1300 *fs.*	52*l.*

3. A Winter Scene, with a view of a canal, on which are some sailors breaking the ice. A young woman on a sledge, drawn by white horses, is on the left; numerous other figures are skating; and in the distance is seen the tower of Dort church.

2 *ft.* by 3 *ft.* 8 *in.*—C.

Collection of the Prince de Conti,	1779. .	820 *fs.*	33*l.*

4. A Landscape, on the foreground of which are four cows; two of which are lying down.

1 *ft.* 4½ *in.* by 1 *ft.* 1½ *in.*—P.

Collection of M. Randon de Boisset, 1777. . 1904 *fs.* 76*l.*

A picture corresponding with the preceding is in the collection of Earl de Grey.

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5. A Landscape. Four cows are in a meadow, with a canal running through it; and on a rising ground stands the cow-herd, to whom a man on horseback appears to be talking.

2 *ft.* 7 *in.* by 2 *ft.*—C.

Collection of M. Paillet, . . . 1777. . 1200 *fs.* 48*l.*

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6. A Landscape. A boy, leaning on a stick, is watching cows; on the right is a castle; and some buildings are seen in the distance.

1 *ft.* 7 *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Poullain, . . . 1780. . 910 *fs.* 36*l.*

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7. A Cow-Herd watching five Oxen while grazing on the Bank of a River, on which are vessels and boats. The scene is bounded on the right by some lofty rocks.

1 *ft.* 4½ *in.* by 2 *ft.* 3 *in.*—P.

Collection of M. Nogaret, . . . 1780. . 1350 *fs.* 54*l.*

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8. A Hilly Landscape, on the foreground of which is a boy, with a stick on his shoulder, watching four cows at pasture.

1 *ft.* 4 *in.* by 1 *ft.* ½ *in.*—P.

Collection of M. V. Spyk, . . . 1781. . 250 *flo.* 22*l.*

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9. The Charitable Cavalier. A gentleman, habited in a red dress, and mounted on horseback, giving alms to two

little boys. The picture is further animated by peasants with cattle.

9½ *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Tronchien. . . 1780. . 1000 *fs.* 40*l.*
——— the Count de Vaudreuil, 1784. . 881 *fs.* 35*l.*

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10. Huntsmen halting near some Herdsmen. The view exhibits an open country, apparently in the neighbourhood of Arnheim, intersected in the distance by a winding river, on which are vessels, and the surrounding hills adorned with habitations. On the right of the foreground are two gentlemen on horseback, one of whom, wearing a blue dress, rides a gray horse; the other, habited in scarlet, is mounted on a bay one: the latter appears to be speaking to two herdsmen, who, with a flock of sheep, a cow, and a laden ass, are in the shade of a hedgerow, and of some lofty trees; at the same time a third gentleman is seen galloping towards them from the opposite side, where a peasant is seen attending cattle. Abundance of herbage, mingled with docks, brambles, and large stones, give picturesque beauty to the foreground. The sultry heat of a fine summer's morning pervades the scene, and the dewy exhalations still obscure the distant objects. This is a work of the choicest quality.

4 *ft.* by 5 *ft.* 8 *in.*—C. (*about.*)

Collection of M. Vander L. V. Slingelandt, 1785. 1920 *flo.* 173*l.*
——— M. Dubois, . . *Paris*, 1785. 4000 *fs.* 160*l.*
——— William Smith, Esq., M.P., sold by private hand to Edward Gray, Esq., from whom it passed, in 1830, for the sum of 1300*l.*

Now in the collection of Alexander Baring, Esq.

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11. The Companion represents a similar view, in which are introduced huntsmen, and peasants with cattle. Among the former may be noticed a gentleman on a gray horse, in full gallop, preceded by a boy, and followed by dogs: a second

gentleman is on a brown horse, and the herdsmen are watching their cattle, consisting of cows and sheep. A château is seen at some distance off on the left. This picture is of equal excellence with the preceding.

Collection of M. Vander L. V. Slingelandt, 1785. 2625 *flo.* 236*l.*
——— M. Dubois, . . *Paris*, 1785. 4500 *fs.* 180*l.*

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12. A View on the Maes, near the town of Dort, represented under the aspect of a fine summer's morning, and during the *rendezvous* of numerous vessels on some public occasion (supposed to be that of the embarkation of Prince Maurice for the purpose of inspecting the Dutch fleet). The composition exhibits, on the right, a large passage-boat, thronged with passengers, in full sail, slowly approaching the front. On the opposite side is a ten-oared boat, in which are Prince Maurice, and other persons of distinction, accompanied by three trumpeters in their rich liveries, who stand at the head of the boat sounding their instruments, which is answered by salutes from the fort, and also from several of the ships. Two other boats, filled with people, are also near; and beyond these are numerous vessels of various descriptions, ranged in front of the town, and extending along the whole line of coast to the opposite side of the river, where the view is bounded by a hill of unbroken form, rendered barely visible by the glowing rays of the sun, mingled with the dews of the morning. Engraved by J. Fittler; and, No. 37, in the Stafford Gallery.

3 *ft.* 9½ *in.* by 5 *ft.* 6½ *in.*—C.

Collection of M. Vander L. V. Slingelandt, 1785. 1785 *flo.* 160*l.*
Now in the Bridgewater Collection, Lord Francis Egerton.

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13. The Companion to the preceding represents a similar view, with a fleet of vessels, consisting of yachts, coasters, smacks, and other small craft, lying in long perspective near

the quay, and partly concealing the town of Dort. Among the objects nearest to the spectator is a ten-oared boat, in which are Prince Maurice, accompanied by eight gentlemen and three trumpeters. On the opposite side is a second row-boat, full of passengers; these appear to have just quitted a passage-boat, on board of which are numerous persons. The brilliant warmth of a summer's evening gives an exhilarating effect to the scene. Both this and the preceding are glorious examples of art, and of inestimable value.

3 *ft.* 9½ *in.* by 5 *ft.* 6½ *in.*—C.

Collection of M. Vander L. V. Slingelandt, 1785. 1825 *flo.* 164*l.*
Now in the collection of M. Six Van Hillegom.

Worth 1800*l.* or 2000*l.*

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14. A Sea View, during a stiff breeze. A ferry-boat, sailing close to the wind, is in front; and more in the distance are another vessel lowering her sails, and a row-boat. The light and shade of this picture are finely distributed.

3 *ft.* 8 *in.* by 4 *ft.* 10 *in.*—C.

Collection of M. Vander L. V. Slingelandt, 1785. 712 *flo.* 64*l.*

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15. The Companion to the preceding represents a View on a River by Moonlight. Near the front, on the left, are four men in a boat, fishing; and beyond them are three other boats lying close to the shore. Two ships of war are on the right, and a group of vessels are visible in the distance. A lofty abrupt hill, with a house on its side, and a tower on its summit, occupies a portion of the left.

3 *ft.* 8 *in.* by 4 *ft.* 10 *in.*—C.

Collection of M. Vander L. V. Slingelandt, 1785. 505 *flo.* 45*l.*
Now in the collection of M. Six Van Hillegom. Worth 300*l.*

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16. A Landscape, represented under the aspect of a fine evening. On a verdant hill near the banks of a river, are

three oxen, two of them lying down, and the third standing. High hills occupy the middle ground, and a tower, surrounded by trees, is seen in the distance.

1 *ft.* 1½ *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 401 *flo.* 36*l.*
——— M. Smeth Van Alpen, . 1810. 1005 *flo.* 90*l.*

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17. The Companion. A Halt of Cavaliers. The composition consists of three horses and three cavaliers: one of the latter stands by the side of a white horse while the animal drinks out of a pail; a second holds the reins of a bay horse without a saddle; and the remaining gentleman, mounted on a brown steed, is quitting the entrance of a remise: they are followed by two dogs. The opposite side exhibits a view of the distant country. Painted in the artist's finished manner.

1 *ft.* 1½ *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 501 *flo.* 45*l.*
——— the Chevalier Erard, *Paris*, 1832. 3200 *fs.* 128*l.*

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18. A Sporting Party. Three gentlemen, one of whom, wearing a turban cap, is mounted on a beautiful gray horse; another, having on a cap and feathers, rides a chestnut steed; the remaining person, apparently the huntsman, is on a dark bay horse, by whose side stands an attendant with some partridges in his hand. This group is introduced in front of a copse of wood, and the opposite side of the view opens over a diversified country, where cattle are seen in a meadow; and beyond them are buildings, bounded by hills. Painted in the artist's most esteemed manner. Engraved in the Musée Français, by Lavallé.

3 *ft.* 5 *in.* by 4 *ft.* 7 *in.*—C.

Collection of M. Vander L. V. Slingelandt, 1785. 602 *flo.* 54*l.*
——— M. Clermont d'Amboise, . 1790. 5100 *fs.* 204*l.*
Valued by the Experts du Musée, . 1816. 50,000 *fs.* 2000*l.*
Now in the Louvre.

19. A View on the Maes during a fine day in Winter. On the left are the ruins of a lofty castle, close to which are several sledges, three horses, and a great number of people, many of whom are under a tent. A group of three men chatting together, is near a gray horse, and more towards the spectator is a fourth person, dressed in red, with a stick on his shoulder, skating. Beyond these the eye looks over a great extent of ice, on which are groups of skaters: a few buildings, and a line of flat coast, form a boundary to the view. The sky is delightfully varied with mottled clouds, and the influence of a bright winter's sun gilds the whole scene. This is a superlative production.

2 *ft.* 2 *in.* by 2 *ft.* 9 *in.*—P. (*about.*)

Collection of M. Vander L. V. Slingelandt, 1785. 1705 *flo.* 153*l.*
Exhibited in the British Gallery in 1832.
Now in the collection of Lord Yarborough.

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20. A Landscape, with a cluster of lofty trees in front, beyond which is a herdsman driving five cows on a road, which winds round the base of some lofty mountains, occupying the left of the picture; and upon the summit of some rising ground on the opposite side, is a gentleman on horseback, in conversation with another who is standing by the side of his steed: beyond these the view extends over a wide expanse of water, bounded by hills.

3 *ft.* 7 *in.* by 4 *ft.* 11 *in.*—C.

Collection of M. Vander L. V. Slingelandt, 1785. 555 *flo.* 50*l.*
——— M. de Bruyn, . . *Amst.* 1798. 2900 *flo.* 261*l.*
——— —— Crawford, Esq., . 1806. . 370 *gs.*
——— M. Zachary, Esq., . . . 1828. . . 1300 *gs.*
Now in the collection of Frederick Perkins, Esq.

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21. The Milkmaid. A view, composed in front of a hilly meadow, adjacent to a river, on which are distributed a number of vessels and boats, some of which are near a pier. Three

cows, one of which is lying down ruminating, are in the meadow, and the girl is occupied milking one, of a whitish hue patched with red.

3 *ft.* 4 *in.* by 4 *ft.* 4 *in.*—C.

Collection of M. Vander L. V. Slingelandt, 1785. 1007 *flo.* 90*l.*
——— M. Le Brun, ... 1791. 5151 *fs.* 210*l.*

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22. A View in the Environs of the Rhine, exhibiting a rich and finely-varied country. Near a beautiful clump of trees which rises on the left is a gentleman on horseback, apparently in conversation with a shepherd, near whom are a little girl, a dog, and eight sheep. About the centre of the view is a man on an ass, riding towards a man and a woman tending a flock of sheep. The foreground is admirably varied with water, bushes, and wild herbage. A noble river sweeps through the country in the middle distance, and some buildings are faintly seen through the sultry haze, on the receding hills. The beauty of a fine summer's evening gives value to the scene.

3 *ft.* 4 *in.* by 5 *ft.*—C.

Collection of M. Vander L. V. Slingelandt, 1785. 1250 *flo.* 112*l.*
——— M. Geldermeester, . . 1800. 3200 *flo.* 288*l.*
Exhibited in the British Gallery in 1826 and 1827.
Now in the collection of His Majesty.

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23. A Mountainous Scene, on the foreground of which is a party of gentlemen on horseback, one of whom appears to be conversing with a man standing near them. Beyond these are several other persons, also mounted.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 172 *flo.* 15*l.* 10*s.*

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24. A View on a River during a Perfect Calm. Among the numerous vessels which give interest to the scene is one near the front, with a great many passengers on board; and beyond

are various others, distributed in admirable perspective over the receding space.

1 *ft.* 10½ *in.* by 2 *ft.* 4 *in.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 850 *flo.* 76*l.* 10*s.*

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25. A View on the Maes, with the effect of a breeze. A vessel under sail is passing a merchantman, lying at anchor; others are lowering sail. A boat full of people is in front; and in the distance is seen the town of Dort.

3 *ft.* 3 *in.* by 5 *ft.* 4 *in.*—C.

Collection of M. Vander L. V. Slingelandt, 1785. 1300 *flo.* 117*l.*

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26. A View near the Great Pier and Tower of Dort, in Winter. A tent is erected on the ice, around which are horses, sledges, and a number of people partaking of the usual amusements of the season.

1 *ft.* 1 *in.* by 1 *ft.* 8½ *in.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 190 *flo.* 17*l.*

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27. Peasants with Mules. A landscape, exhibiting a hilly site, traversed by a river, the greater part of which is concealed by bushy trees skirting its banks, beyond which are seen a castle and other buildings on the summit of a hill. Upon a broken and undulating foreground are two peasants with mules; one of them, wearing a red jacket, leads his beast, upon the panniers of which is seated a woman; a second mule, laden with a package of clothes and a milk can, follows; and in the rear of these is the other man beating his stubborn animal, which is laden with casks. The brilliant warmth of the sun has not yet dispersed the dewy moisture, which still floats over the surface of the water, and gives to distant objects a diaphanous effect. This is a gem of great beauty. Engraved in the Le Brun Gallery.

1 *ft.* 7 *in.* by 2 *ft.* 5 *in.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 577 *flo.* 52*l.*
——— Sir S. Clarke and G. Hibbert, Esq., 1802. 120 *gs.*
——— George Hibbert, Esq., . 1829. (Christie) 714 *gs.*
Exhibited in the British Gallery in 1818.
Now in the collection of Richard Foster, Esq.

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28. Exercising of Horses. The subject is introduced on the foreground of a landscape, and consists of a number of gentlemen with attendants, trying and examining the forms and paces of horses. Among them may be noticed a gentleman on a white horse, another on a black one, and a third who has dismounted from his steed, and is holding it by the reins. A little retired from these is a boy playing with a dog, and more towards the middle of the view is a man riding a horse round a ring. Painted in the finished manner of Wouwermans.

1 *ft.* 8 *in.* by 2 *ft.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 470 *flo.* 42*l.*

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29. A Landscape, with the effect of sunrise. On the foreground is a gentleman, habited in a scarlet dress, a hat and feathers, mounted on a gray horse; his attention is directed to a youth with a stick on his shoulder, beyond whom are two cows, three sheep, a man, and a woman. The distance terminates with a river, and a hilly country.

9½ *in.* by 1 *ft.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 110 *flo.* 10*l.*
——— John Maitland, Esq. . . 1831. (Christie) 77 *gs.*
Now in the collection of Henry Beavan, Esq.

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30. An Encampment before a Besieged Town. Various groups of military are distributed over the scene: among them, and the nearest to the spectator, are two officers, apparently engaged in conversation; a little farther off are two cavaliers, accompanied by a trumpeter and an officer on horseback; and in the distance are some tents, &c.

1 *ft.* 4 *in.* by 2 *ft.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 405 *flo.* 36*l.* 10*s.*

31. A Farrier holding by a cord a fine Ox, of a reddish brown colour patched with white. His gesture and expression indicates him to be bargaining with a farmer for the sale of the beast. A large tub stands near them, and a few mussel shells are scattered on the ground. An early work of the artist.

1 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 237 *flo.* 21*l.*
Now in the collection of M. M. Van Loon.

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32. A View in Holland, represented under the aspect of a fine summer's day. The foreground is varied with bushes, wild herbage, and the stump of a tree; and at a little distance from the front are several cows in a meadow, some of which are standing, others lying down ruminating.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—P.

Collection of M. Vander L. V. Slingelandt, 1785.

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33. A Herdsman in Conversation with a Milkmaid. The picture exhibits the usual scene of a flat country, intersected by water. In a verdant meadow, composing the foreground, are a girl milking a cow, and a man standing near her in conversation.

1 *ft.* 4½ *in.* by 2 *ft.* ½ *in.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 350 *flo.* 31*l.*

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34. A Landscape, representing a hilly scene, adorned with clusters of trees. The middle is occupied by a road and a bridge, over which a peasant is passing, driving before him several cows, &c.

1 *ft.* 6½ *in.* by 2 *ft.* 4 *in.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 327 *flo.* 29*l.*

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35. The Conversion of Saul. The composition consists of numerous figures, and several horses, the whole of which are thrown into confusion by the appearance of a bright light

streaming from the heavens. Saul, habited in scarlet, is prostrate on the ground, near the centre, and his horse (a dapple gray, with a blue saddle on) is bounding away with fright towards the front. In the group may also be noticed one of Saul's attendants, with a spear in one hand, and the other placed on his head. The foreground is admirably varied with docks and other wild herbage.

2 *ft.* 8 *in.* by 3 *ft.* 8 *in.* (*about.*)

In a sale at Mr. Christie's, . . . 1807. . . . . 290 *gs.*
Collection of T. Emmerson, Esq., . 1829. . . . . 148 *gs.*

A picture representing the same subject as the preceding was sold in the collection of M. Vander L. V. Slingelandt, 1785. 325 *flo.* 29*l.*

2 *ft.* 3½ *in.* by 2 *ft.* 11 *in.*—P.

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36. Philip baptising the Eunuch. The view exhibits a hilly and highly luxuriant country, under the aspect of a splendid sunset. The Eunuch, richly attired in the Eastern costume, is seen bending on his knees on the margin of a stream, receiving from the hands of Philip the ordinance of baptism. The distinguished Asiatic is attended by several slaves, two of whom are on horseback behind the carriage, which is drawn by two white horses, and surmounted by a large umbrella. On the opposite side the view extends over an open country, bounded by mountains.

3 *ft.* 7 *in.* by 5 *ft.* 4 *in.*—C.

Collection of M. Le Count de Vismes, 1786. . 6500 *fs.* 260*l.*
——— M. Le Bas Courmont, 1794. . 40,800 assignats.

Now in the collection of the Duke of Buckingham.

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37. A Seaport, with Buildings. Several gentlemen on foot and horseback are distributed over the foreground, and among them may be noticed a dog running at full speed.

9 *in.* by 1 *ft.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 146 *flo.* 13*l.*

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38. A Landscape, represented under the appearance of moonlight. Two men, one of whom is on horseback, are

driving some oxen and sheep along a road; and in the distance is a river flowing between hills.

9 *in.* by 1 *ft.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 167 *flo.* 15*l.*

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39. The Sleeping Herdsman. A view of an extensive meadow, intersected by bushes and a marsh. Upon an elevation on the right stands a crooked tree, under which a shepherd lies asleep, whilst his cows, five in number, are feeding around him. The city of Dort is seen in the left distance.

1 *ft.* 4¼ *in.* by 2 *ft.* 2½ *in.*—P.

Collection of M. Vander L. V. Slingelandt, 1785. 305 *flo.* 27*l.*
——— M. Proley, ... 1787. 1302 *fs.* 52*l.*

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40. A View of an Abbey, situated near a high mountain seen on the right of the picture. On the foreground is a man on horseback speaking to a shepherd, whose flock is browsing on the margin of a stream.

1 *ft.* 8 *in.* by 2 *ft.* 3 *in.*—P.

Collection of M. Proley, ... 1787. 1120 *fs.* 45*l.*

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41. A Landscape. On the left is a herd of six cows, three of which are in front, and another is standing upon an eminence: near them is the herdsman, leaning upon a stick. Some ruins, and a gothic château, are seen in the distance.

1 *ft.* 7 *in.* by 2 *ft.* 3 *in.*—P.

Collection of M. de Calonne, . . . 1788. 1240 *fs.* 49*l.* 10*s.*

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42. A View on a River in Holland during a Severe Frost. On the left and front are eighteen fishermen, most of whom have long poles, and are engaged forcing nets under the ice; several tubs to receive the fish are standing near them. On the opposite side is a sledge, with two persons in it, drawn by a gray horse. A number of figures skating, and otherways

amusing themselves, are distributed over the scene. The church of Dort is seen in the distance.

1 *ft.* 9 *in.* by 2 *ft.* 10¼ *in.*—P.

Collection of M. Marin, . *Paris*, 1790. . 3970 *fs.* 158*l.*
——— Lord Gwydyr, . . 1829. (by Mr. Christie) 194*l.*
Now in the collection of Joseph Neeld, Esq.

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43. A View near Dort. On the foreground, to the left, are six cows, one of which is seen in a front and fore-shortened view; beyond these are two sailors in a boat, fishing. The middle ground is occupied by sailing-boats; and the distance is terminated by cottages. A fine clear day.

1 *ft.* 4½ *in.* by 2 *ft.* 3 *in.*—P.

Collection of the Duc de Praslin, . 1793. . 2350 *fs.* 94*l.*

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44. A Mountainous Landscape, with a party of gentlemen on the foreground, preparing for the chase.

9. *in* by 1 *ft.*—P.

Collection of M. Julliot, . . . 1793. . 3800 *fs.* 152*l.*

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45. Two Cows and an Ox, grazing in a Meadow.

9½ *in.* by 1 *in.*—P.

Collection of M. Julliot, . . . 1793. . 970 *fs.* 39*l.*

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46. A Landscape, exhibiting a hilly and rocky site. Two cows are near a mass of rocks, partly concealed by trees; a shepherd stands leaning on his stick on the same side; and farther on are three other figures. The distance terminates with mountains.

3 *ft.* by 3 *ft.* 8 *in.*—C.

Collection of M. Destouches, . . 1794. . 1200 *fs.* 48*l.*
——— M. Trumbull, . . . 1797. . . . . 46 *gs.*

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47. The Interior of a Stable.

1 *ft.* by 1 *ft.* 6 *in.*

Collection of Sir Lawrence Dundas, Bart., 1794. . . . 15 *gs.*

48. A View in Holland, with a boy tending sheep.

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*

Collection of Sir Lawrence Dundas, Bart., 1794. . . 16½ *gs.*

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49. The Inside of a Farm-House, with sheep, goats, and figures.

1 *ft.* 3 *in.* by 1 *ft.* 10 *in.*

Collection of Sir Lawrence Dundas, Bart., 1794. . . . 17 *gs.*

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50. Servants with Horses and Children.

10 *in.* by 1 *ft.*

Collection of Sir Lawrence Dundas, Bart., 1794. . . . 44 *gs.*

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51. The Companion.

10 *in.* by 1 *ft.*

Same collection, ... 41 *gs.*

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52. A Hilly Landscape, intersected by a winding river. On the right and front is a gentleman on a dappled gray horse, represented with his back to the spectator: he appears to be in conversation with a woman who stands by his side, and at the same time is pointing with his whip towards three sportsmen, who are seen in the second distance watering their steeds in a river. Two cows lying down, a flock of sheep, and three dogs, are distributed over the foreground, which is diversified with docks, and other wild plants. The aspect of a fine summer's morning is diffused throughout the scene. Engraved by P. Mazell.

4 *ft.* 4 *in.* by 6 *ft.* 6 *in.*—C.

Collection of Sir Lawrence Dundas, Bart., 1794. . . 195 *gs.*

Purchased with the collection of J. Julius Angerstein, Esq.

Now in the National Gallery.

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53. The Interior of a Barn, with cattle, figures, vegetables, and farming implements.

Collection of Sir Lawrence Dundas, Bart., 1794. . . 11*l.* 6*s.*

54. A View of a Village, with Windmills. Two cavaliers, followed by a woman and two children, are on the right; and near the middle of the foreground are a few sheep and a shepherd; the latter lies on the ground asleep; and on the left are three cows, one of which is drinking in a pond.

3 *ft.* 4 *in.* by 4 *ft.* 3 *in.*—C.

Collection of M. Destouches, . . 1794. . 912 *fs.* 36*l.*

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55. A Landscape, represented under the appearance of a warm day. Several horses, sheep, and figures, serve to animate the scene. A clear and beautiful effect.

Collection of M. de Calonne, . . 1795. . . . . 105 *gs.*

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56. The Companion is equally beautiful.

Same collection, ... 1795.

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57. A Landscape, with cattle. A fine sunny effect.

From the collection of M. Vander L. V. Slingelandt.

Collection of M. de Calonne, . . 1795. . . . . 220 *gs.*

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58. A Landscape, with cows on the banks of a canal. A clear and beautiful picture.

Collection of M. de Calonne, . . 1795. . . . . 140 *gs.*

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59. A Landscape, intersected with water, and illumined by sunshine. The scene is finely diversified with cattle and figures.

Collection of M. Vandergucht, . 1796. . . . . 595 *gs.*

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60. A Landscape, with three cows in a meadow; two of which are lying down.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Wattier, . . . 1797. . 1510 *fs.* 60*l.*

61. Cattle Watering. The view exhibits a Dutch scene, represented under the aspect of sunset. A river flows over the greater part of the picture, in which are five cows enjoying its refreshing coolness.

1 *ft.* 1 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Destouches, . . 1794. . 396 *fs.* 36*l.*
——— J. Trumbull, Esq., . 1797. . . . . 46 *gs.*

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62. A View of the Ruins of the Castle of Koningsvelt, situate on the right of a valley, and occupying a large portion of the picture. On the opposite side are a traveller on horseback, two others on foot, and two men with a horse and cart, halting to bait at a little public-house at the side, only a small part of which is seen. The view on this side is bounded by a high hill, which sweeps off into the valley. The glow of a fine summer's evening gives a charm to the surrounding scenery.

1 *ft.* 6 *in.* by 2 *ft.* 6 *in.*—P.

Collection of M. Danser Nyman, *Amst.* 1790. . 500 *flo.* 45*l.*
Now in the Bridgewater Collection, Lord Francis Egerton.
Worth 400 *gs.*

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63. A Clear and Beautiful Landscape, with a group of cows on the foreground.

Collection of Michael Bryan, Esq., 1798. . . . 89 *gs.*

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64. A Warm Landscape, with cattle. Painted in the master's broad manner, and richly coloured.

Collection of Michael Bryan, Esq., 1798. . . . . 59 *gs.*

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65. A View in Holland. A very clear and brilliant picture, representing the morning of a fine summer's day, with cattle and figures on the foreground.

Collection of Michael Bryan, Esq., 1798. . . . . 105 *gs.*

66. A Halt of Cavaliers. The view exhibits a beautiful campaign country, on the foreground of which are two fine horses, saddled, and tied to a tree; behind them is a gentleman mounted; and near him another, in the ancient Dutch costume, sitting at the foot of a tree, with his dog near him.

1 *ft.* 5 *in.* by 2 *ft.* 3 *in.*—P.

Collection of M. Tolozan, . . . 1801. . 5350 *fs.* 214*l.*
Now in the collection of the Duchess de Berri.

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67. Two Gentlemen preparing to depart for the Chase. The nearest of them to the spectator wears a black velvet cap and a scarlet dress, and is mounted on a mottled gray horse, which is held by a servant in a green frock: the second gentleman is habited in black velvet, braided with gold lace, and is represented in nearly a front view, riding a bay horse. An edifice of an ancient appearance is beyond them. On the opposite side are two dogs, of the beagle kind: and in the distance are seen two shepherds attending their flock. A fine summer's morning adds lustre to the scene.

3 *ft.* by 3 *ft.* 3 *in.*—C. (*about.*)

Collection of M. Vander L. V. Slingelandt, 1785. . 602 *flo.* 54*l.*
Valued by the Experts du Musée, 1816. . 20,000 *fs.* 800*l.*
Now in the Louvre.

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68. Portrait of a Portly Gentleman, dressed in a black velvet cap and feathers, a moroon-coloured vest with slashed sleeves, and a white cravat; he holds a partridge in his hand, and a gun across his shoulder.

Valued by the Experts du Musée, 1816. . 400 *fs.* 16*l.*
Now in the Louvre.

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69. A View on the Banks of the Maes. On the left of the foreground are four cows, three of which are lying down, with their heads towards the herdsman, who is seated in the middle playing on a bagpipe; while a boy in a red jacket, and having a stick in his hand, stands by listening. A little way off, on

the left, are two persons riding on asses laden with panniers, coming over a hill. The more distant scenery is composed of a river, on whose extreme banks are seen some building. The fervid heat of a summer's afternoon lends a delightful lustre to this charming production.

1 *ft.* 7 *in.* by 2 *ft.* 5 *in.*—P.

Collection of M. Tolozan, . . . 1801. . 5500 *fs.* 220*l.*
Exhibited in the British Gallery in 1822 and 1832.
Now in the collection of Charles Hanbury Tracey, Esq.

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70. A Woman Milking a Cow. A view near the River Maes, with a high bank on the left, upon the summit of which are two cows, one of them lying down, the other standing; and at the foot of the hill, in front, is a young woman milking a red cow. The river, with its vessels and boats, occupies the right of the picture. This is a production of superlative quality, but somewhat objectionable in the composition.

3 *ft.* 4 *in.* by 4 *ft.* 1½ *in.*—C.

Collection of M. Robit, ... 1801. . 10,100 *fs.* 404*l.*
Exhibited in the British Gallery in 1829.
Now in the collection of the late Sir Simon Clarke, Bart.

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71. A View on the Maes by Moonlight. On the right is a group of trees, forming a fine contrast to some rocks, with buildings on their summit; and on the left are several vessels, and various sailing boats.

1 *ft.* 8 *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Robit, ... 1801. . 2820 *fs.* 113*l.*
Now in the collection of Sir Simon Clarke, Bart.

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72. A Landscape, with a broad road on the right, and two lofty trees at its side, which stand near the middle of the picture. At the foot of these are seated two shepherds, guarding a flock of thirteen sheep, which are browsing around them; farther on the road is a woman in blue, wearing a straw hat, in

conversation with a man, who is mounted on a mule, laden with panniers. The left of the picture is adorned with shrubs and bushes, growing luxuriantly on the banks of a river.

3 *ft.* 4 *in.* by 4 *ft.* 4 *in.*—C. (*about.*)

Collection of Noel Desenfans, Esq., 1802. . . . . 180 *gs.*

Now in the Dulwich Gallery.

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73. A Landscape, composed of a hilly foreground, and a canal flowing in the middle distance, on which are vessels under sail. A group of eight cows occupies the front, the whole of which, except one, are lying down; they are guarded by a peasant in a red jacket, with a knapsack at his back, who is leaning on a stick, apparently in conversation with a woman, seated, with a little girl standing by her, &c. &c.

1 *ft.* 6 *in.* by 2 *ft.*—P. (*about.*)

Collection of Noel Desenfans, Esq., 1801.

Now in the Dulwich Gallery.

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74. A Warm and Pleasing Landscape, animated with cattle and figures, and distinguished by the ruins of a castle.

Collection of the Countess of Holderness, 1802. . . . 24 *gs.*

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75. A Herdsman and a Woman tending Cattle. The view represents a hilly country, intersected by a river on the right, bounded by high land; and in the distance is seen the tower of a castle. Upon a sloping meadow in front are seven cows, distributed in the most picturesque manner; these are guarded by a herdsman, who stands with his back to the spectator, conversing with a woman sitting on the ground near him. The aspect of a fine summer's evening completes the charm of this excellent production. Engraved by Vivares.

2 *ft.* 1 *in.* by 2 *ft.* 9½ *in.*—C.

Collection of Henry Penton, Esq., 1800. . . . . 231 *gs.*

Now in the collection of Lady Mildmay, Dogmersfield.

76. A Landscape, and cattle, &c.

Collection of the Earl of Besborough, 1801. . . . . 390 *gs.*

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77. Shepherds keeping Sheep. A landscape, with a river flowing on the left, on the bank of which are two goats browsing; and in an adjoining meadow are three peasants, and a flock of sheep. On the opposite side is a tree, and a group of cattle in an enclosure near it. The more distant land presents the appearance of a chalky soil, on which grow a few scanty blades of grass.

Collection of Noel Desenfans, Esq., 1802. . . . . 105 *gs.*

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78. The Interior of a Stable, in which are a girl with a basket on her arm, and a youth with a crook on his shoulder: behind them are four sheep, and above are perched a cock and several hens. A milk pan, and other objects on the ground, complete the composition.

Collection of Noel Desenfans, Esq., 1802. . . . . 60 *gs.*

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79. A Small Landscape, animated with cattle and figures. The principal objects which meet the eye are two cows, one of which is lying down; and near a tree of scanty foliage on the right, are a few sheep.

Collection of Noel Desenfans, Esq., 1802. . . . . 23 *gs.*

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80. A Landscape, representing a view in Holland, traversed in the middle distance by a canal. On the foreground are two shepherds, one of whom stands with his back to the spectator, the other is lying down; at a little distance from them are a black and white cow standing, and a red one lying down; and under a lofty hill, on the left, is seen a herd of cattle.

3 *ft.* by 4 *ft.*—C.

Collection of Noel Desenfans, Esq., 1802. . . . . 130 *gs.*

Now in the Dulwich Gallery.

81. Four Cows reposing on a Hilly Meadow, which forms the foreground of the scene. On the summit of a high bank on the left, are two herdsmen and a girl in conversation; one of the former is seated with his back to the spectator, and the other stands pointing to some distant object. A river, on which are many small vessels, traverses the whole distance. Engraved by Lerpenière.

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82. A Landscape. A masterly study for a large picture.
Collection of Sir S. Clarke and G. Hibbert, Esq., 1802. 52 *gs.*

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83. A Landscape, with travellers.
Collection of Mr. Barnard.
——— Sir S. Clarke and G. Hibbert, Esq., 1802. 180 *gs.*

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84. A Landscape, with a horse and a group of cows reposing. The town of Dort is seen in the distance.
Collection of a gentleman, . . . 1803. . . . . 76 *gs.*

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85. The Companion, a Sea View by Moonlight. The subject offers, on the left, a windmill, and a pier composed of piles, on which are several persons, two vessels with sails up, and a boat lying alongside of it. On the opposite side the view extends over a wide expanse of water, illumined by the beams of the moon. Engraved by Reynolds.
Collection, anonymous, ... 1802. . . . . 170 *gs.*

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86. A Group of three Cows in a Sunny Landscape.
Collection of Walsh Porter, Esq., 1803. . . . . 300 *gs.*

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87. A Landscape, representing a hilly country, adorned with buildings, and traversed in the middle distance by a river. The scene is also animated with cattle and figures, and is viewed under the enchanting aspect of a fine morning.
Collection of Lord Rendlesham, . 1806. . . . . 330 *gs.*

88. A View on the Banks of a River, with groups of cows on the foreground. The ruins of an old tower on an eminence at the side, and a variety of vessels distributed over the river, give interest to the more distant scenery. The glow of a summer's sun completes the charm of this excellent picture.

Collection of Lord Rendlesham, . 1806. . . . . 330 *gs.*

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89. A View on the Rhine. The composition exhibits some lofty rocky hills, of abrupt forms, occupying the left. Two boats, the nearest with five persons in it, and the second with three, are near the shore on the right: beyond these are several small sailing vessels. The sultry heat of a fine summer's evening gives lustre to the scene.

11¼ *in.* by 1 *ft.* 2¾ *in.*—P.

Engraved by Major, from a picture then in the collection of Sir Luke Schaub, Bart., and now in that of the Earl of Ashburnham.

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90. A Mountainous Landscape, represented under the glowing aspect of a brilliant sunset. A group of peasants, with a flock of sheep, are seen advancing from a wood on the right, preceded by a boy playing on a pipe. The distance terminates with a river and mountains.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

Collection of Willam Ellis Agar, Esq.

Now in the collection of the Marquis of Westminster.

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91. A Herdsman caressing his Dog. A grand landscape, with lofty hills on the right, and a pool of water in front, at which a cow is drinking: the left offers a rugged road, skirted by four lofty trees. Close to the front is a shepherd in a scarlet jacket, leaning on a stick, caressing his dog; and near him are two cows lying down. A gentleman on a gray horse, and a man on an ass laden with panniers, are approaching: near

the latter is a group of figures by the roadside. The middle of the foreground is beautifully varied with docks, and other wild herbage. A picture of great excellence, both in colour and execution.

4 *ft.* 6 *in.* by 6 *ft.*—C. (*about.*)

Exhibited in the British Gallery in 1828.

Now in the collection of Earl Dudley.

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92. A Duplicate of the preceding, varying only in some of the details, and equally brilliant in the colouring.

4 *ft.* 4 *in.* by 6 *ft.*—C.

Now in the collection of Lord Scarsdale, Keddlestone.

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93. A Landscape, with a herd of five cows on the left, the two nearest of which are lying down; and close to the others is a farmer on a black horse, in conversation with a shepherd and a woman. At a little distance from them is a gentleman on a dark gray horse, approaching. The opposite side presents a view over the distant country. An excellent work of the master.

1 *ft.* 8 *in.* by 3 *ft.*—P.

Exhibited in the British Gallery in 1828.

Now in the collection of the Earl of Carlisle.

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94. A Meadow, bounded by a wall, beyond which are a church and some houses. A group of three cows is in front; one of them is of a yellowish red colour, a second of a brownish red; both these are lying down; and the third, of a dun colour, stands beyond them. The herdsman is seen on the right, sitting on a bank with his back to the spectator. A sultry evening effect.

1 *ft.* 8 *in.* by 2 *ft.* 5 *in.*—P.

Collection of Lord Berwick, . . 1825. (Mr. Phillips) 140 *gs.*

——— Mr. Thompson Martin, 1830. . . . . 82 *gs.*

95. A Herdsman and a Woman keeping Cattle. A view over an open country, of a hilly and undulating surface. Near the front are cattle reposing, and a man and a woman watching them: beyond these are two gentlemen on horseback.

1 *ft.* 9 *in.* by 2 *ft.* 5 *in.*—C.

Collection of M. Smeth Van Alpen, 1810. . 600 *flo.* 54*l.*

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96. A View on the River Maes, looking towards the village of Zwynsdrecht. Three boats full of passengers appear to have just quitted the village; and on the opposite side are a coaster in full sail, and two small craft: other vessels are also on the river. The warmth of a fine evening gives a charm to the scene, which is otherwise too formal in its lines to be agreeable to the eye.

2 *ft.* 1 *in.* by 3 *ft.* 6 *in.*—P.

Collection of Mr. Thompson Martin, 1830. (Mr. Phillips, bt. in) 80 *gs.*
——— the same Proprietor, 1831. . . . . 50 *gs.*
Again, at Mr. Foster's Rooms, . 1832. . . . . 47 *gs.*

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97. A View on the Coast of Schevening. A gentleman, richly habited in a brown velvet dress edged with gold, buff boots, and a turban cap, and mounted on a fine dappled gray horse, is approaching the front, on the left, followed by a domestic riding on a brown horse, who is galloping after him from the opposite side, preceded by a dog. Beyond these is seen a man on horseback, surrounded by about twenty-four peasants and sailors, occupied with fish: some fishing boats lie near the shore, and the spire of a church rises above a high sandhill on the left. Painted in the artist's most esteemed manner.

2 *ft.* 7½ *in.* by 3 *ft.* 6 *in.*—P.

Collection of Philip Hill, Esq., . 1811. . . . . 240 *gs.*
——— —— Coulson, Esq., 1830. (Mr. Christie) 278 *gs.*
——— T. Emmerson, Esq., 1832. . . . . 205 *gs.*
Exhibited in the British Gallery in 1832.
Now in the collection of Sir Matthew White Ridley, Bart.

98. A View on the River Maes, with the town of Dort on the spectator's left, and numerous vessels lying in long perspective by the side of the quay. Among them may be chiefly noticed a large Dutch passage-boat, filled with persons, alongside of which lies a small boat, having on board an officer in a scarlet dress, seated; and another, wearing a dark dress, standing near him: a yacht and several other boats are distributed over the river. The effect of a fine summer's evening pervades the scene, and gives to the rippling wave a thousand varied hues. A few light summer clouds float over the azure sky, and contribute greatly to the charm of this superb production.

3 *ft.* 10 *in.* by 5 *ft.* 6½ *in.*—C.

Of the very few pictures which Cuyp painted of this size and subject the one just described is, perhaps, the most agreeable to the eye and feelings; as it possesses an agreeable warmth of tone, combined with the appearance of a genial atmosphere, free from that sultry and oppressive heat which sometimes predominate in his pictures.

It was imported by Alexis De la Hante, Esq., whose good taste and judgment have enriched this country with numerous first-rate productions, and of whom the present distinguished collector and connoisseur bought it for . . . . . 1300*l.*

Exhibited in the British Gallery in 1815.

Now in the collection of Sir Abraham Hume, Bart. Worth 2000*l.*

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99. A Hilly Landscape, divided by a river. On the foreground are two cows lying down, and a calf standing near some trees.

1 *ft.* 1 *in.* by 2 *ft.* 1 *in.*—P.

Collection of M. Smeth Van Alpen, 1810. 1005 *flo.* 90*l.*

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100. A Herdsman keeping Cows. A view over the meadows of a dairy farm, traversed by a river, and terminating towards the horizon with sandhills and mountains. In the centre of the foreground are two cows, one of a red colour, and the other black and white: near them are two herdsmen, one of whom is lying down, the other standing with his

back to the spectator: at a little distance off, on the left, are ten more cows, and three villagers in the shade of a mountain. The front is enriched with herbage, plants, and trunks of trees. The effect is that of early morning, portending a hot summer's day.—*See also No.* 80, for a similar picture.

1 *ft.* 1 *in.* by 1 *ft.* 7 *in.*—C.

Collection, anonymous, . . . 1803. 13,500 *fs.* 540*l.*

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101. A View of the Town of Flushing, with various vessels and boats. Taken at sunset.

1 *ft.* 5 *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. Van Leyden, . . 1804. . 4000 *fs.* 160*l.*

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102. A Farmer on Horseback in Conversation with a Herdsman. The picture represents a view over the meadows of a Dutch farm, in which are seven cows; the nearest of them to the spectator, of a dark brown colour, is lying down; a second is of a dun colour; the rest are varied in hue, and are disposed in a picturesque manner in groups. The farmer, riding a gray horse, appears to be speaking to the herdsman, at whose side stands a little boy, wearing a large hat. More towards the right lies a youth in a fore-shortened view asleep on the ground: a dog, of a black and white mixture, completes the group. The gleams of evening sunshine are diffused throughout the rural scene.

2 *ft.* 9 *in.* by 3 *ft.* 7 *in.*—C.

Sold by Messrs. Woodburn for . . . . . 500*l.*

Now in the collection of the Right Hon. Sir Robert Peel, Bart.

A picture corresponding in some measure with the preceding description, was sold in the collection of Richard Hulse, Esq., in 1806, for 430 *gs.*

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103. A Woman keeping Cows. A landscape, exhibiting a mountainous country, with a river on the right, extending into the extreme distance. In a meadow, composing the left

foreground of the picture, are seven cows, four sheep, and a horse; some of them are near a tree: and these are watched by a woman who stands at the side with a stick in her hand.

2 *ft.* 10 *in.* by 3 *ft.* 7 *in.*—C. (*about.*)

Collection of Richard Hulse, Esq., 1806. . . . . 225 *gs.*

Bought by Sir Francis Bourgeois, and presented, with the whole of his collection, to the Dulwich College.

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104. A Landscape with Cattle. The composition consists of a group of six cows on the summit of a hill, and three on the foreground.

Collection of Hastings Elwyn, Esq., 1806.

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105. Cavaliers halting to Refresh. A view of the corner of a public-house, before which is a cavalier on a piebald horse, apparently in conversation with the host; at the same time his companion is in the act of mounting his steed.

$9\frac{3}{8}$ *in.* by $11\frac{1}{4}$ *in.*—P.

Collection of M. Meriveaux, . . 1806.

——— General Craig, . . 1812. . . . . 90 *gs.*

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106. A View, apparently in the neighbourhood of Arnheim. The middle ground is traversed by a noble river, beyond which is a chain of irregular mountains, and at the base of one of the largest is a building with a round tower. Among the cattle and figures which give interest to the foreground, are a peasant on an ass laden with panniers, another in a red jacket, on foot by his side; and a little retired from these are a woman on an ass, and four cows; these are receding from the spectator towards two high trees. A variety of shrubs, bushes, and wild plants, contribute to the picturesque effect of the foreground. The general aspect is that of a fine autumnal evening.

3 *ft.* $5\frac{1}{2}$ *in.* by 3 *ft.* $3\frac{1}{2}$ *in.*—C.

Collection of M. Vander Pots, . 1808. . 3800 *flo.* 345*l.*

Now in the Musée at Amsterdam. Worth 800 *gs.*

107. Huntsmen in pursuit of their Game. The view represents an open hilly country, diversified with water, rich clusters of trees, a village, and a fortress, bounded by distant mountains. In addition to a herd of cows and a few sheep, which three peasants are keeping, may be noticed several huntsmen, one of whom, mounted on a white horse, is riding full gallop. A great variety of brambles and wild herbage, which grow luxuriantly on the foreground, are reflected in a lucid stream.

3 *ft.* 6 *in.* by 4 *ft.* 9 *in.*—C.

Collection of M. Grand Prè, . . 1809. . 4750 *fs.* 190*l.*

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108. The Milkmaid. A view in Holland, with a verdant meadow in front, in which are three fine cows of a reddish colour; one of them appears to know a woman, who is approaching with pails to milk her: the field on this side is bounded by masses of bushes growing among rocks. On the foreground is a herdsman asleep near two brass milk cans; and the opposite side presents a varied landscape, with some buildings in the extreme distance. The time is towards sunset.

4 *ft.* by 5 *ft.* 4 *in.*—C.

Collection of M. Grand Prè, . . 1809. 30,000 *fs.* (bt. in.)

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109. A Landscape with Cows, and the herdsman lying asleep.

Collection of Lord Rendlesham, . 1806. . . . . 145 *gs.*

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110. A Beautiful Landscape, with buildings, cattle, and figures.

Collection of William Champion, Esq., 1810. . . . 300 *gs.*

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111. A Capital Landscape, with cattle and figures. A warm evening effect.

From the collection of Mr. Crawford.

Collection of Willam Champion, Esq., 1810. . . . 310 *gs.*

Bought by Colonel H. Baillie.

112. A Negro holding two Horses. A view on the Rhine, with a city extending along the farther bank of the river, beyond which rise lofty hills. On the foreground are two fine horses, one of which is a dappled gray, the other a dark brown, the reins of which are held by a black servant, while their riders stand behind their steeds in conversation: they are followed by two large dogs. In a verdant meadow adjoining the river are three cows. The effect of a fine summer's afternoon prevails. A splendid production.

4 *ft.* 9 *in.* by 7 *ft.* 4½ *in.*—C.

Collection of Lord Rendlesham, . 1806. . . . . 500 *gs.*
Exhibited in the British Gallery in 1826 and 1827.
Now in the collection of His Majesty.

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113. The Thirsty Herdsman. A view of the mountainous country around Nemwygen. The composition offers, on the left, a high hill, surmounted by a cluster of trees, near which is a peasant boy with three sheep and a goat. A farmer, wearing a cloak, and riding a bright bay horse, is on some rising ground in the centre. On the right of the picture is a stream, encompassed by broken banks, overgrown with water plants. A herdsman in a blue jacket stands on the bank, taking up water in a cup; and beyond him is a peasant driving three cows into the stream. The distant country is divided by hedges, and traversed by a river, with a castle on its bank, and a tower at the confluence of the river.

3 *ft.* 9 *in.* by 5 *ft.* 9½ *in.*—C.

Collection of Sir Philip Stephens, . 1810. (bought in) 1600 *gs.*
——— Lord Ranelagh, . . 1822. (bought in) 1200 *gs.*
Same collection, . . . 1829. (bt. by Mr. Peacock) 1010 *gs.*
Exhibited in the British Gallery in 1819.
Now in the collection of the Earl of Egremont.

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114. The Companion. A mountainous landscape, with a large piece of water on the left, in which four cows are

refreshing after the heat of the day. On the second distance is a shepherd in a red jacket, with his dog by his side, watching three sheep, and the same number of cows. A fisherman's eel basket lies on the front ground, and a stork is partly concealed among the flags.

3 *ft.* 9 *in.* by 5 *ft.* 9 *in.*

Collection of Sir Philip Stephens, 1810. (Mr. Christie) 1000 *gs.*
——— Lord Ranelagh, . 1822. . . . . 800 *gs.*
——— Same collection, . 1829. . . . . 75 *gs.*

This picture has been considerably worked on by Sir F. Bourgeois, to whom it formerly belonged, and this alone is the cause of its being sold for so small a price.

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115. A Landscape. Under an alley of trees fronting the spectator, is a man in scarlet holding two horses; a cow is lying down towards the right, and a river and a village is seen in the distance.

2 *ft.* 6 *in.* by 3 *ft.*—C.

Collection of M. Sereville, . . . 1811. 10,000 *fs.* 400*l.*

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116. The Interior of a Rustic Dwelling. In front, and on the right, is a woman picking out a red cabbage from among several bunches of onions. A pot of milk and various other objects are distributed about the place; and a little retired from the front are two cows, one of them lying down. The distant country is seen through a doorway in the back of the room, which is illumined by the sun.

Collection of M. Le Brun, . . . 1811. . 2600 *fs.* 104*l.*

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117. The Interior of a Stable, in which is a piebald horse with white legs: a saddle, a wooden shoe, and other objects are on the foreground.

Collection of M. Le Brun, . . . 1811. . 580 *fs.* 23*l.*

118. An Ancient Castle, with towers, encompassed by a moat, and surrounded by lofty hills. A man on a black horse, and a herdsman with five sheep, give interest to the foreground.

1 *ft.* by 1 *ft.* 8 *in.*—P.

This little picture, although simple in its composition, possesses every charm for which the master is so justly admired. It was originally bought at Horn, in Holland, of an old clothesman for about 15*d.*; and after passing through several hands, increasing in price at every transfer, was ultimately brought into this country by M. La Fontain, who sold it to the present proprietor for about 350 *gs.*, having been previously bought in at Mr. Phillips's, in 1822, for 440 *gs.*

Collection of M. de Preuil, . . .	1811. .	6000 *fs.*	240*l.*
——— M. La Perrier,	1817. (Perignon)	8000 *fs.*	320*l.*

Exhibited in the British Gallery in 1821.

Now in the collection of the Right Hon. Sir Robert Peel.

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119. The Interior of a Stable, or Remise, with a groom holding two horses by the bridle; and near him a child in a red frock, and a dog.

1 *ft.* by 1 *ft.* 4½ *in.*—P.

Now in the collection of Madame Le Bas Courmont.

Collection of M. Sereville, . . .	1811. .	1020 *fs.*	41*l.*

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120. A View from the Landside, looking towards the town of Dort, whose church, houses, and suburb mills, occupy an extensive line along the middle distance. On the right, and close to the front, are two gentlemen on horseback; the nearest, riding a gray horse, is said to be a portrait of the artist; the other, mounted on a bay, is reputed to be his son: they appear to have halted in order to speak to a peasant with a basket in his hand, beyond whom is a woman with a basket on her head. A flock of five sheep, a boy in a red jacket reposing, and a cluster of docks, add interest to the centre of the foreground: and at some distance on the left

are three cows on the bank of some water. The general effect indicates early morning.

3 *ft.* 4 *in.* by 4 *ft.* 6 *in.*—P.

Collection of Mr. Hill (a dealer), . 1811. (Mr. Christie) 690 *gs.*
Now in the collection of Abraham Robarts, Esq.

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121. The Interior of a Stable, in which are a fine gray horse held by a groom, a cock, two hens, and various other accessories.

10 *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Solirene, . . . 1812. . 361 *fs.* 15*l.*

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122. A Group of four Cows on the foreground of a Meadow. One of them of a yellow colour, and a second of a red, are lying down; the other two stand on the farther side of them. Beyond these are seen the herdsman and a few sheep; and near the centre of the view, at the extremity of the foreground, are a shepherd and shepherdess sitting together. A fine sunny evening. Engraved by Page.

8 *in.* by 9½ *in.*—P. (*octagon.*)

Collection of M. de Calonne, . . 1788. . 360 *fs.* 14*l.*
——— General Craig,. . . 1812. . . . . 49 *gs.*
——— G. Watson Taylor, Esq., 1823. . . . . 81*l.*
Same collection, . . *Erlestoke*, 1832. . . . . 128 *gs.*
Now in the collection of Richard Sanderson, Esq., M.P.

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123. A View on the Banks of the Maes, with a verdant meadow in front, in which are four cows, one of which is drinking at a pond; and on the left is a hill with some trees, beneath which two herdsmen are reposing.

1 *ft.* by 1 *ft.* 4 *in.*—P.

Collection of M. Clos, ... 1812. . 1910 *fs.* 76*l.*

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124. A View on a River, with a ruin on its banks, and some figures in a boat amusing themselves drawing. The town of Dort is seen in the distance.

Collection of General Craig, . . 1812. . . . . 60 *gs.*

125. A Landscape, with a stream of water traversing the front, and extending itself on the right round a hilly meadow, in which are four cows; three of them lying down, and the fourth standing: farther, and on the summit of the hill, is a farmer on horseback talking to a man on foot; and in front is a cow-boy by the side of the rivulet, taking up some water in a cup. The effect is that of early morning, before sunrise. This picture was painted in the artist's finest time.

2 *ft.* 3 *in.* by 2 *ft.* 11 *in.*—C.

Collection of M. Muilman, .	*Amst.*	1813. .	2025 *flo.*	182*l.*
——— M. Thiebot, . . .		1817. .	4500 *fs.*	180*l.*
——— M. Le Rouge, . .		1818. .	7200 *fs.*	288*l.*

It was bought by the Writer, in conjunction with Thomas Emmerson, Esq., in 1826, of the Count Pourtales, together with the whole of the Count's Dutch and Flemish pictures.

Sold again in the same year by auction, at Mr. Phillips's, for 500 *gs.*

Exhibited in the British Gallery in 1829.

Now in the collection of Charles Dixon, Esq.

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126. A Herdsman passing a Bridge with Cattle. A view in Holland, represented under the aspect of a glowing sunset. The composition offers, on the left, a stream of water, traversed by a bridge composed of a single arch, over which is passing a herdsman with two cows; and considerably in advance of these are four others, occupying the foreground. Two men in a boat, angling, are near the bridge, beyond which is seen a cottage, partly concealed by trees. The opposite side exhibits an open and undulated country, with a town in the distance.

2 *ft.* 3½ *in.* by 2 *ft.* 11½ *in.*—P.

Collection of Willett Willett, Esq.,	1813.	270 *gs.*
Bought privately of Lady B. by the Writer,	1817. . .	300 *gs.*

Now in the collection of the Marquis of Bristol.

127. The Interior of a Stable, in which are a gray horse, and a groom filling the manger with provender. A basket and other objects lie on the ground in front.

Collection of Hart Davis, Esq., 1814; (bt. by Mr. Power) 42 *gs.*

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128. A similar Subject to the last, with a black horse and figures: amongst the latter is a man lifting up the horse's accoutrements, in order to saddle him, whilst another holds him by the halter.

Collection of Hart Davis, Esq., 1814; (bt. by Mr. Power) 41 *gs.*

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129. The Interior of an Outhouse, with sheep, fowls, figures, and utensils. On the right of the picture are four sheep; and beyond them some fowls, one of which is in a basket.

Collection of Hart Davis, Esq., 1814; (bt. by Mr. Woodburn) 51 *gs.*

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130. A Landscape, intersected by a river, beyond the farther bank of which is seen the church of Dort. A white horse, standing in a fore-shortened position with his back to the spectator, is on the foreground, over which are distributed several sheep; and in the middle distance is a farmer on horseback, apparently speaking to a herdsman who is lying on the ground.

Collection of Hart Davis, Esq., . 1814. . . . . 170 *gs.*

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131. A Boy holding a Brown Horse, which is saddled and bridled. Near him are a child and a dog; and a little farther on, is a gentleman who appears to have just left the stable. A river, and part of the town of Dort, are seen in the distance.

10½ *in.* by 1 *ft.* 2½ *in.*—P.

Collection of M. Cremer, . *Rott.* 1816. 865 *flo.* 77*l.*

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132. A Landscape, with a high road, bounded on the left by a chain of lofty rocks, and skirted on the opposite side by

some high trees. An old man leading an ass, on which is a young woman with a child in her arms, is on the road; a little beyond them are a farmer on a piebald horse, and a herdsman driving four cows; and still farther are a man and a woman with a flock of sheep. The opposite side is composed of a river, bounded by high hills, some of which are adorned with buildings. The glowing warmth of a brilliant sunset pervades the scene. This is a studied and highly-finished production.

2 *ft.* 2 *in.* by 2 *ft.* 11½ *in.*—P.

Formerly in the cabinet of the King of Poland.

Collection of M. Servad, . *Amst.* 1778. . 560 *flo.* 50*l.*

——— Prince Talleyrand, . 1817; bought by John Webb, Esq., and then valued at 1000 *gs.*

Now in the collection of Alexander Baring, Esq.

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133. A Pair: each representing the interior of a church, with a fine effect of sunshine.

1 *ft.* 5 *in.* by 11½ *in.*—C.

Collection of M. La Perrier, . . 1817; sold separately: the one for 1405 *fs.*; the other for 800 *fs* . . . . . 88*l.*

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134. Cattle Watering in a River. A view on the Maes, with the remains of an old tower on its banks; near which are peasants with a herd of cows, most of which are in the water. One of the cows has been introduced by Van Stry. A sultry summer's evening.

1 *ft.* 8 *in.* by 2 *ft.* 6 *in.*—P. (*about.*)

Collection of J. F. Tuffin, Esq., . 1818. . . . . 150 *gs.*

Now in the collection of M. Valdou, Paris.

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135. A Landscape, with cattle and figures.

Collection of John Knight, Esq., . 1819. . . . . 150 *gs.*

Exhibited in the British Gallery in 1815.

136. Herdsmen tending Cattle. The view represents an open and hilly scene, with a meadow in front, in which are three cows; and at the side are two herdsmen, one of whom, wearing a scarlet jacket, is seated. The foreground is richly diversified by the introduction of a few bushes and wild herbage, and the whole scene is illumined by the warmth of a fine afternoon. An admirable example of the master.

1 *ft.* 7 *in.* by 1 *ft.* 6½ *in.*—P.

Collection of M. La Perrier, . . 1817. . 6010 *fs.* 240*l.*
Exhibited in the British Gallery in 1819.
Now in the collection of Alexander Baring, Esq.

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137. A Landscape, with a river, on which are several vessels, and one of them, with her sails up, has a number of passengers and sailors on board. A group of seven persons stand in front, and a cottage is at the side.

1 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. La Perrier, . . 1817. . 1765 *fs.* 70*l.*

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138. A Landscape, exhibiting a hilly country, divided in the centre by a river, traversed by a bridge, from which a road leads towards the front ground, along which are distributed several cows tended by herdsmen. A clump of trees rises near the centre, and abundance of bushy trees adorn the banks of the river and the sides of the mountains. The glowing warmth of a summer's sun gives lustre to the scene. Painted in the artist's finished manner.

2 *ft.* 10 *in.* by 4 *ft.* 6 *in.*—C. (*about.*)

Collection of John Knight, Esq., . 1819. (bought in) 940 *gs.*
——— the same proprietor, 1821. (ditto) 900 *gs.*

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139. A Halt of Cavaliers. Among them may be remarked a gentleman in scarlet, mounted on a gray horse; a second

steed, of a brown colour, is held by a groom; and a third, of a darkish hue, has a rider on his back. Beyond these is a peasant watering two other horses. The ruins of a castle and other objects contribute to the picturesque effect of the scene.

1 *ft.* 8 *in.* by 2 *ft.* 1½ *in.*—C.

Collection of M. Reynders, *Brussels*, 1821. . 680 *flo.* 60*l.*

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140. A Cavalier on a Black Horse, at the entrance of a gateway, apparently waiting for his companion, whose horse is held by two boys; and near them is a greyhound.

1 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. Reynders, *Brussels*, 1821. . 480 *flo.* 42*l.*

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141. A View of the open flat Country in Holland, exhibited under the aspect of a fine summer's morning. This simple scene is rendered picturesque and interesting by the introduction of a large flock of sheep, distributed over the greater part of the foreground. The shepherd stands on an eminence on the right, leaning on his crook, while his faithful dog sits tranquilly behind him. A little retired on the opposite side, are a man on an ass, and another on foot, near a hovel. This is an example of great excellence and beauty.

1 *ft.* 7½ *in.* by 2 *ft.* 5¼ *in.*

Collection of Alexis De la Hante, Esq., 1821. . . . 310 *gs.*

Exhibited in the British Gallery in 1823.

Now in the collection of Colonel Hugh Baillie.

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142. The Thirsty Herdsman. A hilly country, beautifully diversified by clusters of trees, and an extensive river, represented under the aspect of a brilliant sunset. On the foreground are a peasant woman and a man; the former wearing a scarlet petticoat, and the latter in the act of stooping to take up some water in a cup, from a stream flowing along the front. Beyond them, on the left, is a man with a laden mule

passing along a road, the side of which is skirted with trees; and upon the summit of some rising ground in the centre are a herdsman and a cow: several other cows are in an adjoining meadow on the right; beyond which the eye looks over an extensive river, bounded by hills, on the summit of which is a tower. This is an example of superlative excellence.

1 *ft.* 7½ *in.* by 2 *ft.* 5¼ *in.*—P.

Collection of Alexis De la Hante, Esq., 1821. . . . 463 *gs.*

It was afterwards sold to Joseph Barchard, Esq., for 600 *gs.*; and subsequently became the property of the Writer, who sold it to the late Chevalier Erard for 12,000 *fs.*, 480*l.*; at the sale of whose extensive collection, in 1832, it was bought in at 15,000 *fs.*, 600*l.*; and was lastly sold by Messrs. Christie and Manson, in 1833, and bought by T. Norton, Esq., for 380 *gs.*

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143. A Landscape, on the foreground of which are three cows, one of them lying down on a hill in front. On the left is a canal, with some vessels under sail; and a city is seen in the distance.

1 *ft.* 7 *in.* by 2 *ft.* 3½ *in.*—P.

Collection of M. Brentano, *Amst.* 1822. . 825 *flo.* 78*l.*

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144. Two Gentlemen at an Inn Door: one of them, dismounted, is offering his companion a glass of liquor, which the hostess has just poured out. Near them are two sporting dogs; and some trees and a village are seen in the distance.

1 *ft.* by 1 *ft.* 5 *in.*—P.

Collection of M. de St. Victor, . 1822. . 900 *fs.* 36*l.*

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145. The Siege of Breda. Among a number of persons introduced on the foreground of the picture, may be recognised Prince Maurice of Orange, and several of his suite. The

city, with its fortifications, is seen in the distance, and the surrounding country is chequered with the appearance of military operations.

Collection of the Marquis of Bute, 1822. . . . . 63*l.*

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146. The Companion. A halt of travellers on horseback, at a sutler's booth.

Collection of the Marquis of Bute, 1822. . . . 130 *gs.*
Again, in the collection at Fonthill, 1823. . . . . 118 *gs.*

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147. A Landscape, with a broken and picturesque foreground, on which are a flock of nine sheep, a shepherdess sitting on a bank, and a man and a boy standing together; the latter appears to hold a cord attached to a dark red bull. In the second distance are three cows and two men on the bank of a river, which is bounded by a chain of lofty mountains. The warmth of a fine sunny evening pervades the scene.

1 *ft.* 8 *in.* by 1 *ft.* 8 *in.*—P.

Sale of the rejected pictures of the Marquis of Bute's collection, 1822. (Mr. Christie) 113 *gs.*
Collection of Josiah Taylor, Esq., 1828. (bought in) 400 *gs.*

It was subsequently bought by the Writer for the sum of 300 *gs.* for the Honourable G. J. Vernon, in whose sale, in 1831, it was knocked down for 195 *gs.*

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148. Halt of Cavaliers at an Inn. The group consists of three horses, the nearest of which to the spectator is a white one; a second is a bay, the rider of which is about to mount; and the remaining one is of a chestnut colour, with a cavalier on his back, wearing a hat and feathers: they are followed by

a dog. The inn, only part of which is seen, occupies the right of the picture. The aspect is that of a clear day.

1 *ft.* 5 *in.* by 1 *ft.* $\frac{3}{4}$ *in.*—P.

Collection of the Marquis of Bute, 1822. . . . . 35 *gs.*
——— Edw. V. Utterson, Esq., 1832. . . . . 28 *gs.*

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149. A Herd of seven Cows, grouped together on a Bank, in the foreground of a landscape. Six of them are lying down, and the seventh, of a black and white colour, stands in a profile view, looking towards the left. A herdsman, with a stick in his hand, sits on the declivity of a bank, with his back to the spectator. The distant country is intersected by a river, near which are a house and a mill. The glowing warmth of a summer's evening completes the charm of this excellent picture.

2 *ft.* $\frac{1}{2}$ *in.* by 2 *ft.* $11\frac{1}{2}$ *in.*—P.

Collection of R. Bernal, Esq., . 1824. . . . . 299 *gs.*
Bought by M. Zachary, Esq., and since sold to Frederick Perkins, Esq.

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150. A Gentleman with his two Sons, prepared to depart for the Chase. The former, elegantly habited in a purple dress, is mounted on a dappled-gray horse, and appears to be giving directions to his *garde de chasse*, who stands near, holding two dogs in leash: one of the young gentlemen, dressed in blue, rides a dark bay pony; the other, wearing a scarlet jacket, is on a black horse. The landscape exhibits an open country, with a castle in the distance; and on the opposite side is seen a sportsman coursing a hare. The brilliancy of a fine sunny morning pervades the scene.

3 *ft.* 8 *in.* by 5 *ft.* 1 *in.*—C.

Collection of M. Lapeyrière, . . 1825. 17 950 *fs.* 718*l.*
——— T. Emmerson, Esq., . 1829. . . . 1050 *gs.*
Now in the collection of Richard Sanderson, Esq., M.P.

151. A View over an open flat Country, intersected in the middle distance by a navigable river, beyond which the country rises to a hill, on the summit of which are a church and some houses. The wide expanse of country is beautifully varied with trees, hedges, and a few cottages; and on the left and front is a peasant boy sleeping on the ground near four sheep. A little beyond this group are two gentlemen, who have dismounted from their steeds (a bay and a black); one of them, apparently intended for the artist, is seated, occupied drawing, while the other stands by his side looking on. The delightful warmth of the setting sun is diffused over the scene. Excellent.

1 *ft.* 7 *in.* by 2 *ft.* 8 *in.*—P.

Collection of the Duke of Bedford, 1827. (bought in) 570 *gs.*
Exhibited in the British Gallery.

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152. The Interior of a Shed, with four sheep and a goat. A brass milk can lies on the ground in front. An early picture, in the artist's finished manner. Marked A. C.

1 *ft.* ½ *in.* by 1 *ft.* 4½ *in.*—P.

Collection of the Duke of Bedford, 1827. . . . . 90 *gs.*

A picture corresponding with the preceding is in the collection of the Right Honourable Sir Charles Bagot, K.B.

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153. A Brown Horse standing in a Stable.

Collection of the Duke of Bedford, 1827. . . . . 70 *gs.*

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154. *Le Mardi Gras.* A Flemish prize ox, adorned with garlands, paraded by several persons, among whom is a man beating a drum, &c. &c. An early picture of the master.

1 *ft.* 6 *in.* by 2 *ft.*—P. (*about.*)

Collection of the Duke of Bedford, 1827. . . . . 70 *gs.*

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155. Halt of a Sporting Party. A landscape, exhibited under the effect of a fine summer's morning. In front of a

cluster of trees on the right, are three gentlemen, one of whom has dismounted from a mottled gray horse, having on a velvet saddle and gilt housings, and stands by the side of his steed; beyond him is a black horse, held by a negro servant; near whom are three dogs. A second gentleman is mounted on a bay horse, while the remaining person, dressed in a scarlet jacket, is seated in front pulling up his boots. A greyhound is slaking its thirst in a pool of water on the left, on which side a castle is seen in the distance. A superlative picture.

3 *ft.* 2 *in.* by 4 *ft.* 4½ *in.*—C.

Collection, anonymous, ... 1813. (Mr. Christie) 250 *gs.*
——— of Mr. Mortimer, 1829. (Mr. Foster, bt. in.) 440 *gs.*
Since sold to Mr. O'Niel, . . . 1830. . . . . 650 *gs.*
Now in the collection of Edward Lloyd, Esq., Manchester.

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156. Peasants going to Market. A landscape, on the right of which is a group, composed of a man on a gray horse, carrying before him a sack, and a man on foot with a basket on his arm; these are followed by a man driving two cows and four sheep. In the middle, and close to the front, are a boy, a girl, and two children.

1 *ft.* 5½ *in.* by 1 *ft.* 10 *in.*

Collection of Thomas Turner, Esq., 1827. (Mr. Christie) 257*l.*

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157. A View of a Subterraneous Roadway, through which is passing a peasant wearing a sheep-skin jacket, riding an ass, and followed by a boy carrying a basket on his arm, who appears to be driving three cows and a flock of sheep. The rays of the evening sun enter the cave, and illumine the group of figures and cattle. This agreeable picture is painted in the manner of Berghem.

1 *ft.* ¼ *in.* by 1 *ft.* 4 *in.*—P.

Collection of T. Emmerson, Esq., . 1829. . . . . 66 *gs.*
Now in the collection of Richard Downman, Esq., Bristol.

158. A Landscape, enriched with cattle and figures. On the foreground and left are two cows lying down; and beyond them, and close to the side, a woman carrying a yoke of brass milk cans. Towards the middle are a dun-coloured cow, and four or five sheep; and on the right are two horses. Several peasants loading hay are seen in the distance.

4 *ft.* by 5 *ft.*—C. (*about.*)

Collection of M. Vander Potts, *Rott.* 1824; sold with the collection.

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159. The Thirsty Cow-Herd. The view exhibits a mountainous country, with a stream extending along the front, on the farther side of which is a cow-boy wearing a blue jacket, stooping to take a cup of water; near him are a yellowish cow lying down, and another, of a red hue, standing beyond it: a goat reposes by the side of the latter. A round tower and some other buildings are seen in the distance, and the view is terminated by square-shaped mountains. A sunset.

2 *ft.* by 2 *ft.* 9 *in.*—C.

This excellent picture has passed in succession through the hands of M. Gallie, Charles Kinnear, Esq., and Sir John Pringle, Bart.

Now in the collection of the Rev. Mr. Clowes, Manchester.

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160. The Companion. Horses Watering. A landscape, with a pool of water in front, in which a young man in a brown jacket and red stockings, mounted on a gray horse, is refreshing his steed, while his companion, riding a bay horse, is quitting the water and ascending the bank, preceded by his dog. On the opposite side, and second distance, are three cows reposing; and beyond them is a canal, on which are several sailing vessels. This picture is of excellent quality.

2 *ft.* by 2 *ft.* 9 *in.*—C.

Collection of M. Vander Potts, *Rott.* 1825; bought with the entire collection. Valued at 7000 *flo.* the pair.

A picture corresponding with this description was sold in the collection of Thomas Emmerson, Esq., 1832. . . . . 280 *gs.*

161. A View on the River Maes, during a severe frost. On the foreground and left are sixteen fishermen, the greater part of whom are busy with nets and long poles, fishing under the ice, while others are putting the fish into tubs. On the opposite side is a market woman, seated in a sledge drawn by two horses. Several persons skating, and otherwise engaged, are distributed over the river. A tent, and the tower of a church, are seen in the distance; and a few leafless trees and a windmill give interest to the banks of the river. Engraved by J. Fittler, A.R.A.—*See also No.* 1, *page* 286.

2 *ft.* by 3 *ft.* 11 *in.*—P.

The consummate skill of the painter has given to this bald and dreary scene an aspect the most agreeable and inviting, by the cheering presence of the sun, whose warmth appears to soften the sharp frigidity of the atmosphere, and to diffuse a sparkling brilliancy upon every prominent object, lighting up the whole scene to dazzling brightness. Groups of fishermen, whose countenances and gestures indicate health and vigour, aid materially the magical effect, which is perfected to illusion by the delightful truth of the gradations, and purity of colour.

This matchless example of art was purchased by the noble possessor, about twenty years ago, for the sum of . . 1200 *gs.*

Exhibited in the British Gallery in 1815.

Now in the collection of the Duke of Bedford.

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162. Shepherdess keeping Sheep. A landscape, with a hilly foreground, and clusters of docks growing round a large stone. In front of a bushy hedge on the left are five sheep, and on the opposite side sits the shepherdess, dressed in a straw hat and scarlet jacket, with a crook in her hand, and her dog crouching by her side; behind her are two more sheep, and a walled town is seen in the distance. The picture is painted in the artist's smooth or finished manner, and the female is evidently a portrait.

2 *ft.* 3 *in.* by 3 *ft.*—P.

Collection of Allen Gilmore, Esq., 1830. (Mr Stanley) 150 *gs.*

163. Grooms Watering Horses. Upon the sloping foreground of a landscape are men watering and exercising six horses; of these, the nearest to the spectator is a white one quitting the water, in which a boy is bathing. A man leading a roan horse, and another man on a dark gray, are on the bank of the pool; the fourth is a brown, rode by a man with a boy up behind him. A number of figures are on the summit of the hill near a cluster of trees. The country exhibits a cold and rainy aspect. Painted in the artist's early manner.

1 *ft.* 5 *in.* by 1 *ft.* 8¾ *in.*—Cop.

Collection of Allen Gilmore, Esq., 1830. (Mr. Stanley.)

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164. A Herdsman Watering Cattle in a River. The view represents, on the right, an extensive river, bounded on the opposite side by sand-banks. A herd of five cows are distributed along the front, in a shallow part of the stream. The cow-boy is on the side of a high bank on the left, plucking up some flags which grow abundantly on the margin of the water. On the opposite side is a boat, in which are two men fishing, and seven small sailing boats are distributed at various distances up the river. This charming picture represents the pleasing effect of a fine sunny evening, after a showery day.

1 *ft.* 6 *in.* by 2 *ft.* 4 *in.*—P.

Sold by the Writer to Joseph Barchard, Esq., in 1822, for 400 *gs.*; since bought by the Right Hon. Sir Robert Peel, Bart.

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165. A Landscape, with a large red cow, represented in a side view, standing in front, and a black one near it lying down. Several others are seen in the distance.

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166. Companion. The Interior of a Barn, or Grange, in which are two cows, placed in a similiar position to the preceding picture, and some poultry are perched on the edge of a boarded fence.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—P. (*about.*)

Now in the collection of Baron Nagel, at the Hague.

167. A Cock and three Hens on the foreground of a Landscape. Beyond the poultry is an old fence, and on the opposite side the view extends over the distant country.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

Sold in the collection of the Count Pourtales, 1826. . . 37 *gs.*
Now in the collection of J. R. West, Esq.

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168. Travellers halting to refresh their Steeds. The principal object is a dismounted white horse, which is drinking out of a pail, held by a boy wearing a red jacket; at the same time the rider stands behind his steed. On the farther side of the latter is a second gentleman, mounted on a bay horse, extending his hand as if pointing at some distant object; they are followed by two dogs. Painted in the artist's early time.

$8\frac{5}{8}$ *in.* by $11\frac{3}{4}$ *in.*—P.

Collection of George Morant, Esq., 1832. . . . 62 *gs.*

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169. A Company of fourteen Persons, said to represent portraits of the artist, his wife, children, and relations. They are represented on the foreground of a woody landscape. Among a group composed of ten persons is the painter, a robust man, habited in black, seated, and one of his sons, dressed in the Oriental costume, standing before him; on whose left is a young lady, attired in a blue silk robe, pointing to four youths who are approaching them from the opposite side, with their guns, game, and dogs. A second young lady is seated on the right, composing a wreath of flowers. The view opens in the centre, and three cows and three peasants are seen some distance off near a river; beyond which are a church and other buildings.

5 *ft.* by 7 *ft.* 6 *in.*—C. (*about.*)

This production possesses so little of the historical character, and, if possible, less of the picturesque, that if it were not for the interest it inherits from the persons represented, together with some pleasing

colouring, it would have been no injury to the painter's reputation to have it omitted here.

Now in the collection of Prince Esterhazy, Vienna.

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170. A Herd of five Cows cooling themselves in the Shallow Margin of a River. One of them, standing at the extremity of the group, is seen in a hinder position, drinking, close to which is a second of a yellowish hue, and near the latter is a third of a bright brown colour speckled. A few small vessels are seen in the distance. The gleams of the setting sun after rain give a pleasing variety and effect to the scene.

1 *ft.* 11½ *in.* by 2 *ft.* 6 *in.*—P.

Now in the collection of Prince Esterhazy, Vienna. Worth 500 *gs.*

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171. A View on a River, represented under the aspect of a beautiful evening. The picture exhibits, on the left, several coasters and fishermen lying at anchor near the walls of a town, extending in perspective across two-thirds of the picture; and on the opposite side and front is a row-boat with four persons in it.

2 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P.

This simple scene, by the magical diffusion of light and heat, together with a skilful arrangement of colour, possesses a charm which rivets the attention and admiration of every beholder.

Now in the collection of the Marquis of Westminster.

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172. A View on a River by Moonlight. The scene is distinguished by a group of five cows on the left bank of the water, four of which are lying down; and near them is a boat with three persons in it.

2 *ft.* 4 *in.* by 1 *ft.* 7 *in.*

Now in the collection of the Marquis of Westminster.

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173. A Group of four Sheep, three of which stand on the left within a hurdle pen, and the remaining one lies down in

front of it, having a brass bottle and milk bowl close by its side. A goat is also reposing on the right of the picture. Painted in the artist's finished manner.

1 *ft.* 1½ *in.* by 2 *ft.* 2 *in.*—P.

Now in the collection of the Marquis of Westminster.

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174. A Gentleman in a Scarlet Jacket, mounted on a spotted white horse, at the head of which stands a gentleman in a brown dress, with two dogs by his side: a third gentleman is seen on the left, on a bay steed, galloping from a wood towards the front.

11 *in.* by 11¾ *in.*—P.

Now in the collection of Mr. Yates. For sale.

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175. A View on the River Maes, with the church, and part of the town of Dort seen on the left. In front is a large passage-boat, with her main and jib sails up, and eleven persons on board: to the right is a row-boat, full of figures; and beyond it are a ship of war, and a coasting vessel lowering her sails: other ships are in the distance. A fresh breeze agitates the water, and fills the sails. A gleam of sunshine bursts from a clouded sky.

3 *ft.* 3 *in.* by 4 *ft.* 11 *in.*—C.

Collection of Baron Nagel, *Hague*, 1827 Worth 600 *gs.*

A picture corresponding with the preceding was sold in the Slingelandt Collection. *See page*, 25.

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176. A Portrait of a Gentleman, represented in a three-quarter view, with a grayish beard. His dress is composed of black figured silk, a plain white collar, and a black cap.

2 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P. (*about.*)—(*octagon.*)

Now in the collection of J. B. Owen, Esq.

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177. A Grand Landscape, on the foreground and left of which are a lady and a gentleman arriving on horseback. The former, elegantly attired in a blue silk robe with full slashed sleeves, and a cap decked with blue and white feathers, is mounted on

a beautiful white palfrey, caparisoned with costly housings. The gentleman, riding a brown horse, is on her left; his head is uncovered, and he wears a full flowing wig: they are accompanied by three sporting dogs, and followed at some distance off by a huntsman on foot, leading two greyhounds in leash. Beyond these, and near a castle on the right, are two gentlemen arriving on horseback. A river traverses the middle distance, and the country is diversified with enclosures. A fine summer's morning adds lustre to the scene. A splendid work.

4 *ft.* by 5 *ft.* 7 *in.*—C.

Formerly in the possession of Thomas Emmerson, Esq.

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178. The Interior of a Blacksmith's Shop, with a workman seated near the middle, eating mussels, and three children looking at him. On the left of the picture are two gentlemen standing on the farther side of the door, whose attention appears to be also excited. A dog lies in front, and a smith, at work, is seen at the end of the shop. Painted in the artist's early time, and finished manner.

2 *ft.* by 2 *ft.* 8 *in.*—P. (*about.*)

Formerly in the possession of M. Lormier, at Rotterdam.

Exhibited in the British Gallery in 1829.

A picture corresponding with the preceding description, is in the collection of Charles Hanbury Tracey, Esq.

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179. A Hilly Meadow, in front of which is a woman, dressed in a scarlet jacket with white sleeves, and a blue apron, milking a red cow. On the opposite side are three other cows, two of which are reposing. An evening effect.

1 *ft.* 3 *in.* by 1 *ft.* 1½ *in.*—P.

Collection of Michael Zachary, Esq.

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180. A Meadow, in which are a herd of five cows; four of them are lying down on the bank of a river. The herdsman, stripped to his shirt, is seated at the side looking for a flea. A

river extends along the middle distance, on which are two small sailing boats; and the view is bounded by a line of low coast.

1 *ft.* 8 *in.* by 2 *ft.* 5½ *in.*

Now in the collection of Philip H. Hope, Esq.

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181. A View, looking over a river to the town of Nemwygen, situate on a hill to the left of the picture. On the foreground are two gentlemen on horseback, and also a herd of five cows, which a man and a woman are tending. The warmth of a summer's evening gives beauty to the scene.

3 *ft.* 4 *in.* by 4 *ft.* 10 *in.*—C. (*about.*)

Now in the collection of the Duke of Bedford.

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182. Portrait of a Youth with light flowing hair, elegantly habited in a black vest, a scarlet mantle bordered with gold lace, and a narrow lace frill; a large black hat covers his head. He appears to be standing on the farther side of a wall, on which he leans his left arm. A brilliantly-coloured picture.

2 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—C.

Now in the collection of the Duke of Bedford.

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183. A View on the Banks of a River. Near a cluster of low bushy trees on the left, is a herd of seven cows; two of them are dark, two are red, and two speckled; the remaining one stands on the bank of the river, on which are seen several vessels. The herdsman, stripped to his shirt, is seated on an eminence at his side: his staff and coat lie by him.

1 *ft.* 7½ *in.* by 2 *ft.* 5 *in.*—P.

Collection of M. Nieuhoff, *Amst.* 1777. . 760 *flo.* 68*l.*

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184. The Interior of a Cow-House, in which are two kine in their stalls; the nearest of them is of a black hue, and lying down. The herdsman, with his back to the spectator, is on

the left: on the same side, but close to the front, are two pigeons and some cabbages. Through a large door, on the opposite side, is obtained a view of the distant country, brightly illumined by sunshine.

1 *ft.* 5½ *in.* by 1 *ft.* 10 *in.*—P.

Now in the collection of Charles O'Niel, Esq.

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185. A View in the Street of some Town in Holland, in which is a company of six gentlemen on horseback; one of them, wearing a scarlet dress, is on a prancing cream-coloured horse; a second is on a chestnut; and two others are on light and dark gray horses. Two children and three dogs are close to the front. Painted in the artist's finished, or Wouwermans' manner.

1 *ft.* 5½ *in.* by 2 *ft.* ½ *in.*—P.

Formerly in the possession of Charles O'Niel, Esq.

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186. A Landscape, exhibiting a mountainous and well-wooded country, represented under the aspect of a hot summer's day. The scene is agreeably animated by the introduction of two cavaliers and a peasant; one of the former has dismounted from his steed to adjust the bridle. At some distance off are seen two shepherds, keeping sheep and cows.

1 *ft.* 4½ *in.* by 1 *ft.* 10 *in.*—P.

Collection of M. Le Baron Denon, 1826. . 11,000 *fs.* 440*l.*

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187. A View on the Maes, looking towards the city of Dort, alongside of which are several fishing vessels and a sloop at anchor, the latter of which has a small boat lying near her. The tower of Dort church, and the spire of the house which forms the entrance to the city, are conspicuous objects. The aspect represents early morning, and the gleams of the sun faintly play on the waters, while the eastern hemisphere still exhibits the grayness of the morning.

2 *ft.* 2½ *in.* by 3 *ft.* 1 *in.*—C.

Now in the collection of the Dowager Lady Stuart.

188. The Companion. A View on the River Maes, represented under the agreeable illusion of sunset. In the centre of the view is a laden barge, alongside of which floats a raft of timber with three men on it; and to the left is a small boat with a square sail, managed by two sailors: in addition to these are five small vessels sailing in various directions on the opposite side. Both this and the preceding picture, are fine examples of the master.

2 *ft.* 2½ *in.* by 3 *ft.* 1 *in.*—C.

Collection of the Dowager Lady Stuart.

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189. A Bald Mountainous Scene, being apparently a view near the Rhine. The principal object which meets the eye is an old gray horse standing on the right, in front of a high hill. A flock of five sheep are reposing on the opposite side near a cluster of docks: and in the second distance is a farmer on horseback, conversing with a peasant who is reposing on the ground.

3 *ft.* 1½ *in.* by 3 *ft.* 4 *in.*—C.

Collection of Sir Claude Scott, Bart., 1831 (bt. by Mr. Norton) 100*l.*

Now in the collection of Lord Northwick.

A picture corresponding with the above description, was sold in a sale at Mr. Phillips's in 1815, for 165 *gs.*

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190. The View represents a Rocky Scene, with an open level space in the centre, where two cows are reposing; one of them is of a reddish colour, the other yellowish. They are guarded by a youth who stands at the foot of two trees near them, leaning on a stick. The effect of a fine evening prevails. An early production of the master.

1 *ft.* 3¾ *in.* by 1 *ft.* 6½ *in.*—P. (*oval.*)

Now in the collection of Dr. Fletcher, Gloucester.

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191. A Hunting Party. The view represents a pleasing landscape, with a river in the distance. On the left and front are two gentlemen, one of whom, dressed in a scarlet jacket, and

a cap and feathers, has dismounted from a fine mottled-gray horse, having on a blue velvet saddle, and is seated at the foot of a tree drawing up his buff boots: a greyhound and a beagle are close by his side. The other gentleman, wearing a cap and feathers, and a brown coat decked with gold lace, is mounted on a black horse, and holds the reins of his companion's steed. On the opposite side are a herdsman and three cows. The foreground is finely diversified with bushes, docks, and other wild plants. The pleasing effect of a fine summer's morning at early dawn pervades the scene.

3 *ft.* 9 *in.* by 5 *ft.* 6 *in.*—C.

Now in the possession of John Carter, Esq., Kent.

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192. Grooms Watering Horses. One of them, riding a black horse, is close to the front; a second, on a white one, is quitting the stream; and a third, mounted on a bay horse, is advancing from the arched entrance of a building.

1 *ft.* 3 *in.* by 1 *ft.*—P.

Collection of the Duke of Grafton. Worth 80 *gs.*

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193. A View on the River Maes, looking towards Dort, which is seen on the left, distinguished by its turreted entrance to the town, and the lofty square tower of its church. Among the several vessels lying alongside the quay, is a sloop carrying two masts, and having her stern towards the spectator. On the right and front are three men on a raft of timber, and a laden vessel with a small boat at her side: beyond these is a second vessel with her square sail up. A boat with five figures in it is in front; and a row of trees skirt the shore in the distance. For a similar composition, *see No.* 188.

3. *ft.* 3 *in* by 4 *ft.* 4½ *in.*—C.

Bought of a private family by M. Nieuwenhuys, at Brussels, 1829. Now in the collection of Edward Gray, Esq., Haringay House.

194. A View over a flat Country, intersected by hedges, and diversified with a few bushy trees. In the left and front are two gentlemen mounted; one is on a black horse, the other on a dark gray; and on the opposite side of the picture is a boy keeping a flock of sheep. The glow of a fine summer's evening pervades the scene.

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—P. (*about.*)

Now in the collection of William Wells, Esq., Redleaf.

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195. A Herd of nine Cows pasturing on the left of a Hilly Meadow; beyond them are three peasants, two of whom are seated. The opposite side is bounded by a few light bushy trees, above which the sky presents a singularly luminous appearance, arising from the influence of the sun among rainy clouds.

2 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—P. (*about.*)

Now in the collection of William Wells, Esq., Redleaf.

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196. Orpheus charming the Brutes. The divine musician is represented clad in a scarlet mantle, sitting at the foot of a tree playing on a violin. A dog lies at his feet, and behind him are a cow, a horse, some sheep, a cat, and a monkey. Various other beast are in front of him, and several wild animals are upon the distant hills. This is one of the master's early productions.

4 *ft.* 6 *in.* by 7 *ft.* 6 *in.*—C. (*about.*)

Sold in the collection of M. Van Nespen, *Hague*, 1768. 171 *flo.* 15*l.*

Now in the collection of the Marquis of Bute.

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197. A View on a River, with a herd of five cows, four of which are standing in the stream, and a fifth is lying down on its margin: among the latter may be noticed a yellow one seen in a side view, a red one with a white face, and a third, of a similar colour, drinking. Two boats, one of which carries sails, are at some distance off on the river; and the view is bounded by a line of low coast, where a church appears among trees. The aspect is that of a fine evening after rain.

1 *ft.* 11½ *in.* by 2 *ft.* 5 *in.*—P.

198. The Companion. A Hilly Meadow, with a group of three cows lying down; and beyond them stands a horse, seen in a hinder view: these are watched by a boy, standing close to the side, leaning on a stick. The opposite portion of the picture presents a view over an open hilly country. The aspect indicates rain. These pictures are excellent examples of the master's most accomplished manner.

1 *ft.* 11 *in.* by 2 *ft.* 4½ *in.*—P.

Exhibited in the British Gallery in 1815.

Now in the collection of the Marquis of Bute. Worth 800 *gs.*

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199. A Herd of five Cows on the Bank of a River, the stream of which extends along the front of the picture. Two of the beast nearest to the spectator are lying down, and beyond them is a man in conversation with a girl. A high rock bounds the view on this side. Looking towards the right are seen a shepherd and a child upon an elevation, and near them sits a woman tending a few sheep. A fine warm evening completes the charm of this excellent production.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—C.

Exhibited in the British Gallery in 1831.

Now in the collection of William Wells, Esq., Redleaf.

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200. A View on a River, with the church, and part of the city of Dort on the left. On the same side, and close to the front, is a boat with five persons and sacks of goods in it; and on the opposite side is a passage-boat with a great number of passengers on board, among whom may be noticed a man beating a drum to announce the departure of the vessel: close alongside of this, is a boat containing four men. Two vessels in full sail, and other small craft, are seen in the distance. The aspect exhibits early morning, with the presage of a fine day.

3 *ft.* 4 *in.* by 4 *ft.* 5 *in.*—C.

Now in the collection of the Marquis of Hertford.

201. A View on a River in Holland, with a Dutch passage-boat, sailing under main and jib sail, towards the front. On the opposite side, and a little retired from the front, is seen part of a town encompassed by walls: several small vessels appear in the distance. The effect appears to represent the afternoon of a fine summer's day, and every object glistens with sunshine. This is an example of the greatest beauty and perfection.—*See No.* 2, *p.* 286.

1 *ft.* 6 *in.* by 1 *ft.* 9¾ *in.*—P.

Now in the collection of Jeremiah Harman, Esq.

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202. A Landscape, with a verdant meadow foreground, and a cluster of two trees on the right of it, near which are four cows; one of them, marked with brown and white, lies in front; a second, of a dark colour, reposes beyond her: of the remaining two, one is red with a white face, the other of a dun colour. This picture is of the most esteemed quality.

1 *ft.* 5½ *in.* by 1 *ft.* 2 *in.*—P.

Now in the collection of Jeremiah Harman, Esq.

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203. A Landscape, with a tree on the right, near which are a herdsman and two cows; and towards the centre of the foreground are two more kine; one of them, of a white colour patched with red, is lying down; the other, of a dark hue, is also reposing. A shepherd, and the two remaining cows, are near the tree. A fine sunny evening.

1 *ft.* 3 *in.* by 1 *ft.*—P.

Now in the collection of Earl De Grey.

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204. A Landscape, with three horses and their riders in the foreground.

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205. The Companion. A landscape, with a peasant attending sheep.

1 *ft.* 1 *in.* by 10 *in.*—P. (*about.*)

Collection of the Marquis of Hertford.

206. A Portrait of a Gentleman, habited in a dark mantle, and wearing a full ruff round his neck, holding in his left hand his gloves.

2 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—P.

Collection of the Chevalier Erard, 1832. . . . 870 *fs.* 35*l.*

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207. A Herd of seven Cows in a Meadow, six of which are lying down on a high broken bank on the left, with a dilapidated fence of boards at its side. On the opposite side is a river, which flows along part of the front. An old square tower is seen in the distance, near which are some vessels. The sky and general effect is that of a fine evening after showers of rain.

2 *ft.* 4 *in.* by 2 *ft.* 11 *in.*—P.

Now in the collection of the Count Czernini, Vienna.

Worth 500 *gs.*

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208. A View over some Meadows, looking towards the city of Dort. A herd of five cows are on the foreground; four of them are lying down, and the fifth, of a reddish brown colour, is standing. The nearest one to the spectator is of a yellowish red hue, behind which is a black and white one. The cow-herd lies extended on the left, with his dog by his side. The gleams of the evening sun light up the distant city, and shed a warmth over the whole scene.

2 *ft.* 2½ *in.* by 3 *ft.* 3½ *in.*

Now in the possession of Charles Oldfield Bowles, Esq.

A picture corresponding in description to the above, was sold in the collection of Lord Rendlesham, in 1806, for 145 *gs.*—*See No.* 109.

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209. Interior of a Barn, on the right of which is a pen containing eight sheep, and a ninth is lying down on the outside of the pen; a basket and some culinary utensils are on the ground. In the back of the pen, on the opposite side, is a boy with a basket on his arm (a second figure near him

has been obliterated). Through an open door behind the lad is seen the distant country.

1 *ft.* 4½ *in.* by 1 *ft.* 8 *in.*—P.

Collection of Thomas Emmerson, Esq., 1832. . . . 40 *gs.*

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210. A Boy holding the Bridles of three Horses, one of which is a dark mottled gray, without a saddle, a second is a black, and the remaining one of a chestnut colour: both these have on saddles with scarlet housings, and are standing near the corner of a house. On the opposite side, and in the distance, is seen a château with a round tower. Painted in the artist's early manner.

1 *ft.* 2½ *in.* by 1 *ft.* 8 *in.*—P.

Now in the collection of M. M. Francken, Flanders.

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211. Two Gentlemen halting at a House, only a small part of which is seen. One of them, wearing a scarlet coat, a black belt, and a hat and feathers, is seen in a hinder position, mounted on a bay horse, while his companion stands on the farther side of his steed, which is held by a boy. A dog, a cock, and three hens, are in the group. A river flows through the middle distance, on the farther bank of which is a town. Etched by S. Ireland. The engraver did the print after a picture in his own possession (*size* 1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*).

1 *ft.* 6 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Van Sasseghem, at Ghent.

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212. The Interior of a Church, of the Gothic style of architecture. In the aisle, close to the front, is a boy leading a girl by the hand; a little behind these are two men, a boy, and a woman with a basket; and near them are two dogs, and a man seated. A lady and two boys are seen at the end of the aisle. The place is brilliantly illumined by sunshine.

1 *ft.* 6 *in.* by 1 *ft.* 1 *in.*—P.

Now in the collection of M. Van Sasseghem. Worth 200 *gs.*

213. Arrival of Cavaliers. A landscape, with a portion of a house on the right, and a building of a round form beyond it, near which is a young gentleman in a scarlet dress, mounted on a gray prancing horse, behind whom is a youth holding the bridle of a bay horse; and close to the house is a gentleman riding a brown one. On the opposite side is a groom watering a horse. Painted in the artist's first manner.

1 *ft.* 11 *in.* by 1 *ft.* 5 *in.*—P.

Now in the collection of the Prince d'Arenberg.

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214. A Well-Wooded Landscape, with an avenue of trees on the right, through which a number of cattle and persons are seen approaching. Those nearest to the spectator consist of a man wearing a red jacket, mounted on a gray horse, a female on a bay one, and a man standing near them with a basket on his arm. A young woman and a boy stand together, close to a tree in front, and two children are also in the group.

1 *ft.* 7½ *in.* by 1 *ft.* 10 *in.*—C.

Collection of M. M. Verbrugge, *Hague*, 1831; bought by Mr. Chaplin, ... 1000 *flo.* 90*l.*

Now in the collection of Joseph Robins, Esq.;—and a repetition of the same, with a few variations, is in the collection of Charles Bullin, Esq., Liverpool.

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215. A Boy holding a Dappled-Gray Horse, while the rider retires behind a hill. A second cavalier, mounted on a dark brown horse, is seen at a little distance off approaching. The scene represents an open country, with hills on the right, destitute of trees; and the aspect of a fine summer's evening gilds the scene. This is an admirable production of the choicest quality.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—P.

Imported by Mr. Chaplin, in . . 1831, and sold for 300*l.*

Collection of Samuel Archbutt, Esq., 1833. . . . . 138 *gs.*

Now in the collection of Dr. Fletcher, Gloucester.

216. A View on a River in Holland, represented under the appearance of a fine summer's morning. The composition of this superlative production offers, on the left several fishing vessels with their sails up, lying near the shore; and in front of these are two boats, in one of which are two sailors. On the opposite side and front is a large row-boat, seen in a fore-shortened position approaching, having on board about eleven persons, some of whom appear to be gentlemen of distinction. On this side the eye views in long perspective the river, skirted on one side by low bushes and reeds, and animated by a number of fishing boats on different tacks, the most distant of which are barely visible through the haze of the morning. A few light flickering clouds, scattered over the pure and brilliant azure, aid greatly the illusion of salubrious warmth and serenity which form the great charm of this picture.

2 *ft.* 4½ *in.* by 2 *ft.* 11½ *in.*—P.

Collection of M. Goll de Frankenstein, 1833. 10,200 *flo.* 918*l.*

Purchased by M. M. Brondgeest, for His Excellency the Baron Verstolk de Soelen.

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217. A fine spirited Dappled-Gray Horse, of the size of nature, playfully bounding in a meadow. In a distant field are seen several other horses.

5 *ft.* 7 *in.* by 7 *ft.* 6 *in.*—C.

This is a free and masterly production, but is of little comparative value, as the animals are but indifferently drawn.

In the possession of M. Heris, Brussels.

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218. A Party of Gentlemen halting at an Inn by the Road-side. Among them is a cavalier in a yellow dress, and having on a hat and feathers, mounted on a fine gray horse; another gentleman stands on his right, while a third, on a dark horse, is on the farther side of the group; the host is near them, pouring out a glass of liquor. A fourth gentleman, riding a prancing gray steed, is in the centre of the road; and

beyond these is a cart drawn by a single horse, going towards the entrance of a town. Near a hovel on the left are two women and a boy, playing with a dog.

1 *ft.* 3 *in.* by 1 *ft.* 9¼ *in.*—P.

Now in the collection of John Newington Hughes, Esq.

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219. Gentlemen quitting an Inn. Near the corner of an alehouse, from which is suspended a pewter jug, is a page with his hat in his hand, holding a dappled-gray horse while the rider mounts. His companions have already mounted their steeds and departed; one of the latter is in the act of extending his right hand, as if pointing to some distant object; they are accompanied by a man on foot. An excellent picture.

1 *ft.* 4 *in.* by 1 *ft.* 9½ *in.*—P.

Now in the collection of John Newington Hughes, Esq.

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220. A Groom holding a Piebald Horse, while the rider stands near a stable door; a third person is seen looking out at a window above. On the opposite side the view opens over an agreeable landscape, exhibited under the aspect of early morning.

1 *ft.* 2 *in.* by 1 *ft.* 5¼ *in.*—P.

Now in the collection of John Newington Hughes, Esq.

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221. A Farmer on Horseback conversing with a Herdsman. The view appears to be taken from the vicinity of Nemwygen, and is composed, on the left, of a high road leading to a chain of mountains, at the base of which are several ancient buildings with towers. A river flows on the right, the banks of which are fringed with bushes. Near this part are a flock of sheep and two cows; the latter are lying down: and in the road is a man in a red jacket on a white horse, apparently in conversation with the herdsman. A third peasant is seen

near the mountains. The effect of a beautiful summer's evening pervades the scene, and light diaphanous clouds float over the azure sky. This is a production of the rarest excellence and beauty.

1 *ft.* 11½ *in.* by 2 *ft.* 4 *in.*

Now in the collection of John Newington Hughes, Esq.

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222. A Herd of five Cows, standing in the shallow margin of an extensive river. The one most advanced in the stream, of a dark colour with a whitish face, is drinking; the others stand in a group together. The warmth and stillness of a fine evening in autumn is successfully represented.

1 *ft.* 11½ *in.* by 2 *ft.* 5 *in.*—P.

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223. The Companion. A Herd of five Cows and a Bull, grouped on the side of a high bank, near a river. The latter animal is nearly black, and lies a little separate from the rest, in the centre of the foreground. One of the cows, of a pale yellow hue, also reposes; and the rest are standing close to her. The skies of both pictures are overcast with gray clouds, relieved by faint gleams of sunshine. They are painted in the artist's broad and vigorous manner.

From the collection of Lord Radstock.

Now in the collection of Abraham Robarts, Esq.

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224. A View on the Dort River, represented under the aspect of a fine autumnal evening. The subject offers, on the right and front, the Rotterdam passage-boat, with numerous passengers on board; some of her sails are hoisted, and a man on deck is beating a drum as a signal for her departure. A small boat with five persons in it lies alongside of her; one of them, by his dress, appears to be a man of some distinction. Two other boats, full of passengers, are on the opposite side; and beyond these are a dismantled

vessel, and numerous craft receding in delightful perspective into the haze of distance. Part of the city of Dort is faintly seen on the spectator's right.

3 *ft.* 7 *in.* by 4 *ft.* 11½ *in.*—C.

Now in the collection of Abraham Robarts, Esq.

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225. A Woman Milking. The composition exhibits on the left a hilly meadow, sheltered by a clump of trees, on which are two cows and a horse; one of the former is lying down close to the front, the other woman is milking: two milk cans stand by her. A marshy pool covers the opposite side, and extends over a large portion of the meadow, in which are seen two horses and four cows. Two ducks are in the water, and a goose sits on the bank. The aspect of a fine sunny afternoon prevails throughout the scene. Engraved in the Stafford Gallery.

4 *ft.* 6 *in.* by 5 *ft.* 9 *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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226. The Piping Herdsman. A pastoral scene. The view represents a meadow, with a rocky mountain on the left, in front of which are two cows; one of them, of a red colour is lying down. A young herdsman sits on a bank on the opposite side, playing on a pipe. Cattle and figures are seen on the bank of a river in the distance. Engraved in the Stafford Gallery.

4 *ft.* 6 *in.* by 5 *ft.* 9 *in.*—C.

Now in the Bridgewater Collection, Lord Francis Egerton.

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227. A Landscape, with a grove on the left, and a road winding round it. On this part is a woman on a bay horse, accompanied by a gentleman riding a dark gray; they appear to have halted to speak to some peasants—two men and a woman, the latter of whom is seated at the foot of a tree, with

a basket on her arm, and a brass milk can by her side. On the left of the lady on horseback is a sheep-boy with his dog: part of his flock are reposing at a little distance on the right. This is an early production. Engraved, No. 42, in the Stafford Gallery.

1 *ft.* 5 *in.* by 1 *ft.* 9½ *in.*—P.

Now in the Bridgewater Collection, Lord Francis Egerton.

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228. A View on a River, looking towards a village which extends along its banks. Among the principal objects which meet the eye in front, is a passage-boat on the left; and on the opposite side is a small boat with sailors in it, and five persons on shore near it. A good picture.—*See No.* 25, *p.* 294.

3 *ft.* by 5 *ft.* 6 *in.*—C. (*about.*)

Now in the collection of the Earl of Egremont, Petworth.

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229. A Landscape, with an inn on the left, only a small part of which is seen; and near it is a man putting provender into a trough for a bay horse, while a child stands by looking on. The opposite side presents a view over an open country; and a herdsman tending two cows is in a distant meadow.

1 *ft.* 7 *in.* by 2 *ft.* 1½ *in.*—P.

Now in the collection of D. W. Acraman, Esq.

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230. A Party of Gentlemen, with attendants and dogs, preparing to depart for the chase. The subject is represented as passing near the outer wall of an old castle, which is partly concealed by trees. Among the company is a gentleman, elegantly attired, mounted on a prancing white horse; two others, also mounted, appear to be arranging their plans of operation, and a fourth horse, of a chestnut colour, is held by a boy, near whom is a second boy in the act of striking a dog. Painted in the artist's early, or Wouwermans' manner.

1 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—P.

Now in the collection of Dr. Fletcher, Gloucester.

231. A Dutch Farm. In a meadow foreground are two cows; one of them, of a yellowish colour, a woman is milking; the other, of a dull red colour, is reposing on the left: beyond these is seen a gentleman on a black horse approaching. A brass milk can lies on the ground, and a large cluster of docks is on the right. A broad and freely-painted picture.

3 *ft.* 8½ *in.* by 5 *ft.* 4 *in.*—C.

Now in the collection of J. R. West, Esq., Alcote.

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232. A Grand Rocky View, divided by a cascade, which rolls over fragments of rocks to the front, and flows along its whole extent. The wild scene is animated by cattle and figures: they consist of two peasants driving two cows and a flock of sheep down a steep and rugged road between rocks; and on the summit of a hill beyond them are herdsmen with their cattle. Three sheep in the stream, and a dog slaking its thirst, are close to the front. This is a slight and hasty production. Dated 1654.

3 *ft.* 9 *in.* by 4 *ft.* 8 *in.*—C.

Now in the Dresden Gallery. Worth 250 *gs.*

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233. Two Women fording a Stream. A similar view to the preceding, composed of lofty rocks, clothed with trees and bushes; and an old château in the distance. Among a number of peasants and cattle distributed on the foreground, is a woman with a child in her arms, accompanied by another in a blue skirt, fording a stream: a third woman rides a braying ass.

3 *ft.* 6 *in.* by 4 *ft.* 9 *in.*—C.

Now in the Dresden Gallery. Worth 450 *gs.*

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234. A Landscape, with a hilly foreground, on which are two cows lying down in the centre, and two others standing on the right; while the herdsman, with a staff in his hand,

leans on the back of a fifth. A little distance off, on the opposite side, are two more cows near some rocks.

1 *ft.* 5¾ *in.* by 1 *ft.* 3½ *in.*—P.

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235. Grooms Watering Horses. The view represents a hilly landscape, with a large building on the left, and a stream in front, in which a man is watering a black horse; while his comrade, mounted on a gray, is quitting the water, and a third, riding a bay horse, is approaching. This is an early work of the artist.

1 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—P. (*about.*)

Exhibited in the British Gallery in 1831.

Now in the collection of Mrs. Cawthorne.

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236. The Angels appearing to the Shepherds. The celestial messengers are represented as descending in refulgent light, to announce the glad tidings to the shepherds. Among the latter may be distinguished, one on his knees, and a second with his hands clasped together. A herd of cows, and a flock of sheep, are distributed around them.

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—P. (*about.*)

Exhibited in the British Gallery in 1831.

Now in the collection of the late Sir Simon Clarke, Bart.

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237. Grooms Watering Horses. The composition consists of several figures and a number of horses, introduced in the foreground forming the bank of a river, over which is an old bridge. Among them is a man on a gray horse quitting the water; a second stands on the bank while his steed drinks, and the remaining groom, mounted on a bay horse and leading another, is approaching the front. This picture appears to be a copy by Cuyp, after Wouwermans. Engraved by Moitte.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Collection of the Rev. Sir Richard Robinson, 1832. . . 35 *gs.*

Now in the collection of the Honourable General Phipps.

238. A Portrait of a Young Lady, with an oval-shaped countenance, slightly marked with the small-pox: her hair is turned back, and a black velvet cap covers her head. Her dress consists of black speckled silk, and a plain muslin kerchief with a back rosette on the bosom. The right hand only is seen, holding a fan.

2 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P. (*about.*)—(*oval.*)

Such is the richness of the colouring, the breadth of the effect, and the extraordinary look of nature in this picture, that it may be said to vie with the best productions of Rembrandt.

Exhibited in the British Gallery in 1831.

Now in the collection of the Rev. Heneage Finch.

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239. A View of a Mountainous Country, with a river on the left, and a large castle in the distance. Upon a winding road on the right, which is skirted on one side with trees and bushes, is a gentleman on a gray horse approaching the river, which flows in a shallow stream along the front ground. Two cows are on its margin, and one of them is drinking: the herdsman stands behind them leaning on his stick, looking towards the gentleman. The brilliant effect of a fine morning lends its charms to the scene. Engraved by Lupton.

Exhibited in the British Gallery in 1815.

Now in the collection of the Earl of Carlisle.

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240. Cattle near a River. A herd of five cows, three of which are lying down, are distributed over a verdant meadow, forming the foreground of the picture. One of the nearest is of a yellow colour, and a second, placed in the centre, is of a dark red hue; these are reposing. Upon the summit of a hillock beyond them, are a woman and two herdsmen. The view is bounded by a hedge, which extends for a considerable distance along the bank of the river. A fine evening effect.

3 *ft.* by 4 *ft.* 6 *in.*—C. (*about.*)

Exhibited in the British Gallery in 1832.

Now in the collection of the Earl of Harrowby.

241. The Trooper. A soldier *bourgeois*, wearing a buff jerkin, a cuirass, and a large hat, standing at the head of a fine dappled-gray charger, decorating the bridle with a blue riband; a large dog couches behind him. These, forming the principal objects of the picture, are introduced in the foreground of a landscape, bounded on the left by mountains, at the foot of which is seen an encampment, and close to the side is a gentleman on horseback coming over a hill. A most masterly production.

3 *ft.* 10 *in.* by 4 *ft.* 10½ *in.*—C.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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242. Four Cows in a Verdant Meadow adjoining a River: one of them, of a white colour patched with black, is lying down; two others stand by her side, and the remaining one is also reposing: beyond them are a man and a woman sitting together on a bank. A line of trees, among which is visible the roof of a house, leads the eye to the ruins of a castle, near which are several cows in the water. A river flows over the left of the picture, and the foreground is animated with some ducks. A pail and a brass bottle lie on a wooden bridge.

3 *ft.* 1 *in.* by 4 *ft.* 4½ *in.*—C.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

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243. A View from a Meadow, looking over a river, to the city of Dort. In a field bounded by a thick wood, on the right, are three cows and several sheep; one of the former, of a red colour marked with white, is approaching the spectator, followed by a herdsman. Near the river, on the left, is a group of five sheep and a goat; and still farther are three more cows, one of which a woman is milking.

4 *ft.* 4 *in.* by 6 *ft.* 7½ *in.*—C.

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

244. The Troopers, &c. Two soldiers *bourgeois*, one of whom has dismounted from a beautiful dappled-gray horse, and stands at the head of his steed conversing with a peasant: the other soldier, riding a brown horse, is waiting for his companion; and a third one of the party has rode off. A large dog lies asleep in the foreground. The delightful appearance of a summer's evening illumines the scene. A charming example of art.

1 *ft.* 2½ *in.* by 1 *ft.* 5½ *in.*—P.

Now in the collection of His Majesty.

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245. Equestrian Portraits of a Gentleman and his Wife. The former, dressed in a plain gray doublet and a large hat, is mounted on a fine dappled-gray horse, and is accompanied by the lady on a black horse; they are represented passing through a wood.

2 *ft.* 3½ *in.* by 1 *ft.* 9 *in.*—P.

Collection of Philip Hill, Esq., . 1811. . . . . 50 *gs.*

Now in the collection of His Majesty.

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246. Ducks on a River. This pleasing picture exhibits a view on a canal, in the afternoon of a fine summer's day; the principal objects which give interest to the piece, are a number of aquatic birds, disposed in a variety of natural and picturesque positions; among them are a mallard, a wigeon, a teal, and the common duck: the whole are finished with surprising neatness, and truth to nature.

1 *ft.* 7½ *in.* by 2 *ft.* 11½ *in.*—C.

Formerly in the collection of the Marquis of Hertford.

Now in the collection of His Majesty.

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247. The Passage-Boat. The picture appears to represent a view on the Dort River, with a pier on the right, at which the vessel has just arrived. The boat, occupying a large portion of the picture, is represented in a side view, having her mainsail hanging loosely on the deck. Among a con-

siderable number of passengers may be observed four persons of distinction, and a drummer beating a roll. A boat laden with passengers is in her wake, beyond which is a coaster arriving in full sail; and numerous small craft are seen in succession on the river. The effect exhibited is that of a bright evening after showers.

3 *ft.* by 4 *ft.* (*about.*)

Exhibited in the British Gallery in 1819, 1826, and 1827.

Now in the collection of His Majesty.

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248. Four Cows lying down in a Meadow, which is bounded in the second distance by a river. Upon an eminence on the right are two men and a girl; one of the former, having a long stick in his hand, is seated, and the other stands by holding some small rods. The appearance of a fine warm evening lends a charm to this simple scene.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—P.

Now in the collection of the Duke of Rutland, Belvoir.

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249. Breaking in Horses. A large open space, bounded by trees, and in part enclosed by paling, and entered by a lofty archway. In this place are five men on horseback; one of them, in a red coat, rides a cream-colour horse; a second, mounted on a roan, is trotting round a post; and the remaining three are variously disposed. On the left and front are two boys and two dogs; and a group of children are seen near the paling. Painted in the artist's early manner.

1 *ft.* 4½ *in.* by 1 *ft.* 8 *in.*—P.

Now in the possession of Peter Norton, Esq.

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250. A View on the Banks of a River by Moonlight, with a herd of six cows; five of which are lying down in a meadow adjacent to a river, on the surface of which the moon is brightly reflected. Engraved in mezzotinto by William Baillie.

251. A Bay Pony attached by the Reins to a Post against a House, the rider of which having dismounted, has entered the inn, leaving his faithful dog by the side of his steed. On the opposite side of the picture, and at some distance off, are a man on horseback, and another on foot, approaching. A warm evening,

1 *ft.* 6½ *in.* by 1 *ft.* 6½ *in.*—P.

Now in the collection of the Rev. Mr. Clowes, Manchester.

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252. Cattle and Figures passing through a Subterraneous Way. The principal group consists of a laden ass and two cows, near which are three men, two of whom are seated: a little beyond them is a man leading a mule, and close to him are five sheep. Some ruins and distant hills are seen through an opening at the extremity of the cave. The figures and animals are subordinate to the landscape.

1 *ft.* 6 *in.* by 1 *ft.* 10½ *in.*—P.

Now in the collection of M. M. Steengracht, Hague.

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253. Cattle on the Banks of a River. In a verdant meadow, occupying nearly the whole of the scene, are a cow of a bright red colour lying down, and a dark one standing on the farther side of her: beyond these is a group of four sheep. The cow-boy, wearing a scarlet frock, sits on the bank with his back to the spectator, angling. At a considerable distance off are seen four small vessels. The appearance is that of a sultry morning.

1 *ft.* 7¼ *in.* by 2 *ft.* 2½ *in.*—P.

Now in the collection of M. M. Van Loon, Amsterdam.

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254. A Herdsman Watering Cows. The view exhibits an open country, the greater portion of which is covered with water. On a tongue of land in front stands a cow-boy leaning on a stick, with a dog behind him, watching four cows, two of which are seen in a side view on the bank; a

third, of a tawny yellow colour, is drinking in the stream, and the remaining one stands in the water. Engraved in aquætinto, by Coqueret.

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255. A View on a River in Holland, with a number of fishing boats moored close in shore on the left; and near them may be noticed a row-boat with eight men in it, crossing the water. The river is bounded by a low line of coast, and four small vessels are visible in the distance.

1 *ft.* 5½ *in.* by 1 *ft.* 9 *in.*—P.

Now in the collection of Edward Lloyd, Esq., Manchester.

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256. A Gentleman, followed by three dogs, observing men unpacking cases on the shore of a river. The former appears to be speaking to a man holding a basket, which rests on a case, and a second man is stooping to unpack a similar case: several packages lie on the ground near them. The foreground is rendered picturesque by the introduction of brambles and docks, and by one of the dogs lapping in a pool. A number of fishing boats and other small craft are on the river, and part of a village is seen a little distance off.

2 *ft.* by 3 *ft.* ½ *in.*

Now in the collection of Edward Lloyd, Esq., Manchester.

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257. A Party of three Cavaliers halting at some Cottages to Refresh. Two of them have dismounted from gray and bay horses, both of which stand in a side view by each other, and are held by a youth. At some distance off, on the opposite side, are seen three men at cards. The evening of a fine day.

1 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—C.

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258. A View of the Castle of Brederode, and the surrounding country, represented under the aspect of evening and the approach cf rain. In addition to the cattle which embellish the scene, may be noticed a gentleman, seated near

the front, with his back to the spectator, in conversation with a herdsman, who stands by him leaning on a staff, behind whom are three cows near a portion of the ruin. The country is divided by a river, on the farther bank of which is a castle, concealed in part by a few bushy trees.

3 *ft.* 4 *in.* by 4 *ft.* 6 *in.*—C.

The style of the execution, and the effect of this picture, might suggest an idea that the artist had the works of Rembrandt in his eye when he painted it.

Now in the collection of Lady Hampden.

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259. A Landscape, with a high bank on the left, on the summit of which are three peasants and a flock of sheep. A cluster of light trees stands at its side. The foreground is occupied with a herd of six cows, grouped with admirable propriety; the herdsman sits on the right, playing a pipe, and two children are listening to the music. A river traverses the middle distance, beyond which appears a line of low coast, and a tower rising from the midst of some cottages. The effect of a fine summer's day pervades the scene.

4 *ft.* by 4 *ft.* 8 *in.*—C. (*about.*)

Valued by the Experts du Musée, 1816. . 45,000 *fs.* 1800*l.*

Now in the Louvre.

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260. A View of the Castle of Nemwygen, on the confluence of the Rhine, and the surrounding country. The castle, forming a large pile of buildings, the entrance to which is through an archway under a lofty square tower, occupies a large portion of the picture on the left, with some level ground and a broad road in front, where are a peasant in a red jacket, with a basket in his hand, and a gentleman on a dappled-gray horse, followed by a dog. Among a number of persons near the walls of the castle are several in conversation, and others

seated on the ground. A few small craft are on the river, beyond which the eye looks over an open and cultivated country, partially obscured by the dews of a sultry summer's evening. An excellent work, brilliant in tone, and admirable in the execution.

3 *ft.* 9 *in.* by 4 *ft.* 3 *in.*—C.

Now in the collection of the Earl of Ashburnham. Worth 800 *gs.*

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261. A Landscape, with a lofty craggy mountain on the right, whose sides are clothed with bushes and trees, a cluster of which rises almost to the top of the picture: at the base of these is a pool of water, upon the margin of which are a shepherd standing with a dog by his side, a woman seated, several sheep, and a goat; and upon a road on the right, is a man on a gray horse approaching, followed at a little distance by another on a brown one. This beautiful scene is excellently engraved by T. Major, from the original, then in the

Collection of John Barnard, Esq.

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262. A View near Dort. The pleasing scene presents a verdant foreground, beautifully embroidered with herbage, on which repose three fine cows; a fourth is standing in a fore-shortened view, close to which are a shepherd and shepherdess in conversation with a man on a brown horse. Beyond these is seen the Dort River, with several sailing vessels and an old tower in the distance. Engraved by F. Vivares, from a picture then in the

Collection of William Herring, Esq., 1754.

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263. View on the Maes, with Shipping.

Collection of Sir Joshua Reynolds, 1795. . . . . 56 *gs.*

264. A Landscape, with a large river on the right, on the farther side of which is a small town, and beyond it rises a lofty hill. Close to the side, in front, is a sportsman, secreted behind some bushes, in the act of shooting at ducks. The opposite side offers a road between lofty trees, on which is a gentleman on a gray horse with his back to the spectator, and a herdsman at his side: near these are two cows standing, and a bull and two cows lying down; and at some distance on the road are peasants with a flock of sheep. The brilliant effect of the morning sun pervades this lovely scene. This beautiful picture merits the highest commendations, for the various qualities which give interest and value to the works of Cuyp. Engraved by W. Elliot.

5 *ft.* by 8 *ft.*—C.

Exhibited in the British Gallery in 1815.

Now in the collection of the Marquis of Bute. Worth 1800 *gs.*

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265. A View of the surrounding Country of Breda, during a Siege. On the left, and close to the front, is Prince Maurice, mounted on a bay horse; and beyond him are two officers on horseback. On the opposite side are a number of men near some tents; and a little distant from these, towards the middle, are four men carrying a bier on their shoulders. A clever picture of the master.

1 *ft.* ½ *in.* by 1 *ft.* 4 *in.*—P.

Now in the collection of Charles Brind, Esq.

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266. Poultry. This brilliant and effective production is merely composed of a cock and a hen crouched together on the ground: the latter is seen in a side view close to the front. Done in lithography by Piloty.

1 *ft.* 9½ *in.* by 2 *ft.* 1½ *in.*—C.

Now in the Munich Gallery. Worth 40 *gs.*

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267. The Dismounted Cavalier. The subject is introduced in the foreground of a landscape, one side of which is occu-

pied by a cottage, and in front of this stands a fine gray charger with black speckled legs, the rider of which has dismounted, and is arranging the bit of his bridle. On the opposite side, and in the distance, are seen several persons near some tents. This is a fine example of the master. Done in lithography by Piloty.

2 *ft.* 8½ *in.* by 3 *ft.* 10 *in.*—C.

Now in the Munich Gallery.

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268. Portrait of a Gentleman about thirty-five years of age, represented in nearly a front view, with dark bushy hair, parted in front: he is dressed in black silk velvet, relieved with a plain white pendant collar; he holds a locket in his right hand, and only part of the left is visible. The background is composed of a portion of a Gothic building. This excellent picture is painted with the breadth and brilliancy of Rembrandt, to whom it is not infrequently attributed.

3 *ft.* by 2 *ft.* 6 *in.*—P. (*about.*)—(*oval.*)

Now in the collection of Alexander Baring, Esq.

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269. A Landscape, composed of a single hill. The foreground of which is overgrown with docks and other wild herbage; the whole of which appear to be studies from nature, and form the chief interest in the picture. A herdsman and cattle are seen in the distance. A fine evening effect.

1 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—P. (*about.*)

Collection, anonymous, ... 1816. . . . . 40 *gs.*

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270. Two Travellers halting at an Inn. Only a small angle of which is seen with an archway on the right: one of them standing on the farther side of a white spotted horse, is looking towards his companion, who is mounted on a bright bay horse, seen in a front view; they are followed by a black and white dog, beyond which the eye looks over a bald hilly country.

11¼ *in.* by 1 *ft.* 3½ *in.*

Now in the collection of Richard Winstanley, Esq.

271. Two Travellers halting at an Inn, only a portion of which is visible on the left. One of them stands on the farther side of a white spotted horse, while the other, mounted on a bay, is represented in nearly a front view, at the head of his companion's steed. A boy with a stick on his shoulder, and a dog, are on the right.

1 *ft.* $\frac{3}{4}$ *in.* by 1 *ft.* $6\frac{1}{2}$ *in.*—P.

Now in the collection of Charles Heusch, Esq.

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272. An Assemblage of Fruit, consisting of six peaches, a cut melon, several bunches of cherries and filberts, and a quantity of grapes, grouped on a table.

1 *ft.* 11 *in.* by 1 *ft.* $8\frac{3}{4}$ *in.*—P.

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273. The Companion. A dish, containing ten fine peaches, placed on a table covered in part with a dark cloth, on which are also clusters of gooseberries and currants on their branches; and on the farther side of a basin are bunches of grapes piled up.

1 *ft.* 11 *in.* by 1 *ft.* $8\frac{3}{4}$ *in.*—P.

Although the signature of the artist is not found on these pictures, the astonishing brilliancy of the colouring, together with the breadth of light, and shade, and masterly execution, are amply sufficient to denote the mind and hand of the painter.

Now in the possession of Messrs. Smart, . . . Price 50 *gs.*

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274. Cattle and Figures, on the Banks of a River.

Robert, Stone Esq., ... 1821.

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275. A Landscape, with horses and figures.

Earl of Carlisle, ... 1821.

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276. A Landscape, with horses and figures.

Earl of Carlisle, ... 1821.

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277. Cattle on the Banks of a River.

Earl Howe, ... 1823.

DRAWINGS.

THE Drawings by Albert Cuyp are usually done in Indian ink, or black chalk; and although they are by no means common, yet the estimation in which they are held by amateurs, is in no way commensurate with his pictures, or indeed with the drawings of many others of the Dutch school. In fact, his productions in this department of art, being destitute of the charms of his colour and effect, have little, either in the drawing of the animals, or in the composition, to recommend them.

Cuyp executed a few small etchings of cows, which are done n a neat and careful manner; and being somewhat scarce, they are proportionably prized by the curious.

SCHOLARS AND IMITATORS

OF

ALBERT CUYP.

WHETHER the difficulty of imitating the style and peculiar effect of this admirable painter's works, or the little encouragement held out for so doing by the patrons of the arts at that period, or, perhaps, both combined, prevented the appearance of any tolerable imitator, or even successful copyist, is a question that cannot now be decided: but, if an opinion might be hazarded, the latter reason seems to be the more probable of the two; for after the sale of the Van Slingelandt Collection, in 1785, when the prices paid for pictures on that occasion, and the consequent increasing demand for them, rendered their acquisition a profitable object of speculation, several ingenious painters were prompted to copy and imitate them; and among the most successful in this pursuit may be noticed the two following.

JACOB VAN STRY, a native of Dort, born in 1756. His father, who was a dyer and ornamental painter, had also the reputation of being a connoisseur in pictures; from him Jacob acquired a knowledge of the rudiments of drawing, and with it imbibed a taste for the arts; so that, contrary to his father's original intentions, he declined following his parent's trade, and devoted himself exclusively to the arts. According to his own account, his first master was Andrew Lens, an historical painter, residing at Antwerp; and while under his tuition he

also studied drawing, in the academy of that city. On his return to Dort, he became acquainted with M. Danser Nyman, an artist and picture dealer of some eminence at Amsterdam, from whom it is said he received advice and encouragement; and it is also probable that this friend directed his attention to the advantage to be derived from studying the pictures by Cuyp, as it was about that period they were rising into note. Be this as it may, Van Stry took that master's works for his models, and ultimately attained the skill of copying and imitating them with wonderful success; so that many of his productions, after being artfully disguised by dirt and varnish, were sold as original works by Cuyp. But, in addition to this, he was frequently employed to introduce figures and cattle into the genuine pictures by that master, either for the purpose of improving their composition, or to please the fancy of the owner. It must however be confessed, that notwithstanding the assiduity with which he evidently studied the works of Cuyp, and the success which has attended many interested persons in imposing his productions on the inexperienced as genuine pictures by that master, he has, in every instance, fallen far short of those peculiar beauties which constitute the great charms of his prototype. In addition to a prevailing mannerism and hardness of outline, which runs through all his pictures, there is an evident deficiency of that mingling of the warm and cool tints, so essential in painting; and, what is still more censurable than either, is a frequent want of truth in his gradations, and consequently an absence of atmospheric effect. These defects are in general so palpable, that the sale of his pictures under the name of Cuyp must of necessity be very limited, under the improved state of the knowledge of art. Van Stry has, in some few instances, attempted the style of Both and Du Jardin, but in neither of which has he been successful. His biographers speak of him as a man of excellent character, possessing a quick penetration, and endowed with considerable knowledge of arts and literature. For many

years previous to his decease he was a martyr to the rheumatic gout, which nearly deprived him of the use of his limbs; but notwithstanding this severe affliction, he retained to the last his natural cheerfulness of temper, and continued the pursuit of his favourite amusement. He died at Dort, on the 4th of February 1815, aged 58.

At the sale of effects soon after his decease his pictures sold for 300 to 600 *flo.* each, and a fine drawing in colours fetched 735 *flo.*

Dionisius Van Dongen, born at Dort in 1748, was the son of a colourman, who combined with his ordinary business, what is very usual with persons in that line in Holland, the commerce of pictures. A similar taste being by this means communicated to the son, he at an early age indicated a propensity for drawing, which was gladly cultivated by the father, who procured him such instructions as his means and opportunity afforded; for he then resided at Breda, a city at no time remarkable for the arts. He afterwards placed him under the care of J. Xavery, a landscape and cattle painter of a very secondary description, who resided at the Hague. With this master he remained two years, and then returned to his parents, who had removed to Rotterdam. Here the young painter found ample means for improvement, by studying from the works of the old masters, as there were at that time several collections of importance in the city. His attempts at copying were so successful, that he found a much readier sale for such works than for his original pictures, and he therefore chiefly confined himself to that department of the art. Albert Cuyp, Paul Potter, and Jan Wynants, were the masters which chiefly engaged his pencil; and particularly the former, whose pictures he is said to have copied to deception. He did not, however, enrich himself by his labours, for the Writer knew him at Rotterdam, old and poor. He died in that city in 1819.

Abraham Van Bossum. All that is known of this painter is entirely derived from his works; and from these may be learnt, that he flourished about the end of the seventeenth century, and painted landscapes, views of towns, cattle, and poultry. His style and manner bear some affinity to those of Rembrandt and Cuyp, and particularly the latter artist, whose works he appears to have studied, and in many instances imitated; and although his colouring frequently tends too much to brown tones, yet his effects are occasionally brilliant and imposing. There is an excellent picture by his hand, representing Cattle at Pasture, in the collection of M. M. Van Loon, the style and execution of which reminds the connoisseur of Cuyp. Drawings by this master are highly prized by Dutch collectors. A fine example by his hand was sold in the collection of M. J. de Vos, at Amsterdam, in 1833, for 995 *flo.* and 7½ per cent. opgelt, about 90*l.*, and was bought by M. A. Brondgeest, an excellent amateur artist, and an experienced connoisseur.

Bernard Van Kalraat is mentioned by Le Brun and other writers as having studied painting under Albert Cuyp; but as little or no trace of that master's style is discoverable in his pictures, the notice taken of him on the present occasion has merely reference to the circumstance recorded. His genius was doubtless unequal to anything like a successful imitation of so great a master; and he ultimately chose a style less difficult in its attainment, and better suited to his taste. Some views on the Rhine, by Herman Zaftleven, or Sachtleven, having accidentally come under his notice, he was so struck with their peculiar merits, that he painted several pictures from the same scenery, which he embellished with appropriate figures and cattle; and these productions were so much admired, that he afterwards contented himself with repeating similar subjects. He was born at Dort in 1650; the period of his decease is not known.

JOHN VANDER HEYDEN.

This incomparable painter was born at Gorcum in 1637, and is supposed to have acquired the first rudiments in the art from his father, who was a glass stainer; and, as he probably intended that his son should follow the same business, he accustomed him early to draw with accuracy every object that might be useful in that branch of painting. While thus pursuing his studies, his application to perspective appears to have awakened in him a predilection for architectural subjects; and the churches, palaces, and other public edifices, which first occupied his attention as practical lessons, gradually prepared him for the more difficult representation of perspective views of streets, towns, and fortifications. His subsequent performances show that there were few public buildings of any note, either in Holland, Brussels, Luxembourg, or Cologne, which were not made the subjects of his pencil. In the choice of his views, and the combination of objects necessary to picturesque effect, he at all times displays uncommon taste and judgment; nor is his ability less conspicuous in the

felicitous union of aërial truth, than in sweetness and purity of colouring, and in extraordinary breadth of effect, united with the most elaborate finishing; so that, whether viewed near or distant, they appear to the eye of the beholder more like real objects than pictures. In these respects, the works of Vander Heyden are unlike those of any other master. The intimacy which evidently existed between this artist and Adrian Vander Velde, affords good reason to suppose that he derived much of his knowledge in painting from that excellent master. This opinion is, in a great measure, supported by the similarity of colouring which prevails in their separate works, and by the elegant and spirited figures and animals introduced by Vander Velde in the landscapes and views of the cities by Vander Heyden, which accord so perfectly with the general tone of the picture. After the decease of this friend and assistant, his auxiliary in this department was Eglon Vander Neer.

Vander Heyden, in addition to his superior talents for painting, possessed also a taste for mechanics; and although he cannot claim the honour of being the inventor of the fire-engine, he so greatly improved its power of action, that the magistrates of Amsterdam rewarded him with a pension for life, and with the title of Director General of the Fire Engines, and Inspector of the Fortifications. After this appointment he was so much occupied in discharging its duties, that he had little time left for the pursuit of painting.

He died at Amsterdam, on the 28th of September 1712, aged 75.

THE

WORKS

OF

JOHN VANDER HEYDEN.

1. A View of the Stadthouse and Dam at Amsterdam. The picture exhibits that noble edifice in a perspective view, taken from the Kalver Straat, looking across the dam to the Nieuwe kirk and Nieuwen dyke; and the general aspect is that of a fine morning. Additional interest is given to the scene by the introduction of numerous figures by Adrian Vander Velde; among these, the most prominent are two gentlemen bowing to each other, a man in a sledge drawn by a gray horse, and at the corner of the street a woman purchasing of another woman, something she has in a basket: the remainder are distributed in the most picturesque manner over the square. This exquisitely-finished picture is engraved in both the large and small Musées Français.

2 *ft.* 2 *in.* by 2 *ft.* 7 *in.*—C.

This superlative production of art remained in the family of the painter until about the year 1780, some time previous to which several attempts had been made to purchase it for the distinguished collector. M. Randon de Boisset; but the owner, proud of possessing so celebrated a *chef dœuvre*, resisted every offer. About the period above stated, the Count d'Angevilliers commissioned M. Paillet, a man of great experience in the knowledge

of the arts, and of unquestionable probity, to go to Holland for the purpose of buying a few fine pictures for the cabinet of His Majesty. During his visit to the several collections on that occasion, he saw this picture, and did everything in his power to obtain it, but in vain; still anxious to accomplish his object, he had recourse to an agent, who put in practice the following pardonable stratagem. Knowing that the proprietor of the picture would be on the exchange at the usual hours of business, he accosted him, by saying that a foreigner was most desirous of purchasing his Vander Heyden, and recommended him, as the only means to get rid of all further importunity on this subject, to name a very extravagant price for it, which would effectually silence the amateur. The proprietor fell into the snare, and at once demanded the sum of 6000 *flo.*: the crafty agent took him at his word, by instantly putting into his hand fourteen florins, which bound him to the bargain.

Valued by the Experts du Musée, . 1816. . 30,000 *fs.* 1200*l.*
Now in the Louvre.

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2. A View in a Dutch Town, through which passes a canal. On the left is a large building, adorned with the statue of a monk holding the model of a church, placed in a niche at its angle. A row of houses, partly concealed by trees. extends in a perspective line on the opposite side: a drawbridge crosses the canal, and a barge lies alongside the quay. The scene is animated by a number of figures, introduced by Adrian Vander Velde: among these may be observed a man in a barge, taking something from a woman on the quay.

1 *ft.* 5½ *in.* by 1 *ft.* 10½ *in.*—P.

From the the collection of M. Gevers.
Now in the Musée at Amsterdam. Worth 250 *gs.*

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3. A View of a Town in Holland, with a canal in front, and a bridge in the centre, the angle of the pier of which is adorned with a colossal statue, greatly mutilated: the houses beyond are partly concealed by clusters of trees. Among

the various figures which are introduced by the pencil of Adrian Vander Velde, is a woman with a pail, descending some steps to the canal.

1 *ft.* 2½ *in.* by 1 *ft.* 5 *in.*—P.

Now at the Musée at Amsterdam. Worth 250 *gs.*

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4. A View in a Town in Holland, showing on the left a portion of a building, with an arcade, and a statue on a term (or cariatide) at the angle, beyond which are some houses partly concealed by trees. A canal and a drawbridge are on the right. The delightful pencil of Adrian Vander Velde has contributed a variety of figures to give interest to this excellent picture. A man seated on the quay near two mill-stones, fishing, and a gentleman reading a bill on the pillar of a house, are the nearest objects to the spectator.

1 *ft.* 2½ *in.* by 1 *ft.* 6 *in.*—P.

This is perhaps the picture which was sold in the collection of M. Vander Dussen, . . . *Amst.* 1774. . 610 *flo.* 55*l.*

And with the preceding, in the collection of M. Gerard Vander Potts, ... *Rott.* 1808. . 1040 *flo.* 93*l.*

Now in the Musée at Amsterdam Worth 250*l.*

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5. A View in the City of Dusseldorf, representing the Jesuits' Church. A beautiful edifice, of the Roman style of architecture, having two towers and an elliptic front, two persons, in the dress of the order of Jesuits, are passing near it. On the left, and close to the front, is a gentleman wearing a drab cloak; and beyond him is a man wheeling a barrow, followed by a woman. The figures are by the hand of Eglon Vander Neer. Engraved in the Musée Français.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

Removed from the Louvre in 1816, and restored to the Musée at the Hague. Worth 300 *gs.*

6. A View of a Dutch Mansion, and other buildings, situate on the right bank of a river. Two barges lie alongside the shore, in one of which are two men, one of whom is taking a basket of linen from a woman. Several small boats are also on the river, and near the house are two women seated on the ground. The figures are introduced by Adrian Vander Velde. Engraved by Basan.

1 *ft.* 6½ *in.* by 1 *ft.* 11 *in.*—P.

Collection of the Count de Vence,	1750.	700 *fs.*	28*l.*
——— M. Danser Nyman,	1797.	290 *flo.*	26*l.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty. Worth 120 *gs.*

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7. A View taken from the Exterior of the Walls of an enclosed Town in Holland. The principal object which meets the eye is a large church, with a square tower terminated by an obtuse spire. The foreground presents an open space, over which are distributed a number of figures, introduced by Adrian Vander Velde: among them are a gentleman bestowing alms on a beggar, a man carrying a basket at his back, and another in conversation with a woman who has a basket on her head. A ditch and a few trees compose the right of the picture. This is an exquisite work of art.

1 *ft.* 6¼ *in.* by 1 *ft.* 10½ *in.*—P.

Now in the collection of His Majesty.

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8. A View of the Entrance to a Town. This admirable picture is distinguished by a man leading a horse out of the yard of a large hotel; another is mounting his steed; and a third is giving alms. The figures are by Adrian Vander Velde.

1 *ft.* 5 *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. Selle,	1761.	1853 *fs.*	74*l.*
——— M. Randon de Boisset,	1777.	3000 *fs.*	120*l.*

9. A View of a Church, and adjacent Houses, before which are some trees, and a canal with a bridge over it. This picture is embellished with seventeen figures by Adrian Vander Velde.

1 *ft.* 8 *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Julienne, . . . 1767. . 2100 *fs.* 84*l.*

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10. A View of the Bridge of St. John's, at Leyden, adorned with many figures and vessels by Adrian Vander Velde.

1 *ft.* 10 *in.* by 2 *ft.* 3 *in.*—P.

Collection of M. Braamcamp, . . . 1771. . 810 *flo.* 73*l.*

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11. Various Objects of Still Life, grouped on a table. Among them may be remarked an open Bible, and other books, several papers, a china jar, a bowl, and a chair standing against a table.

2 *ft.* by 1 *ft.* 7½ *in.*—P.

Collection of M. Braamcamp, . . 1771. . 250 *flo.* 22*l.* 10*s.*

——— M. Locquet, . *Amst.* 1783. . 345 *flo.* 31*l.*

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12. A View of the Environs of a City, on the right of which is a river, with boats, &c., painted by W. Vander Velde; and in the front is a man with a herd of oxen, by Adrian Vander Velde.

1 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—Cop.

Collection of M. Braamcamp, . . 1771. . 2450 *flo.* 220*l.*

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13. A View of a Square in a Dutch Town, remarkable for a superb house, of rich architecture, and a number of figures, admirably introduced by Adrian Vander Velde. The effect is that of a fine summer's afternoon.

1 *ft.* 1½ *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Braamcamp, . . 1771. . 600 *flo.* 54*l.*

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14. A View on the Heeren Gracht Canal, at Amsterdam. Among a variety of figures which give interest to the scene,

may be noticed four persons, and a man driving a horse with a sledge, on a bridge which traverses the canal, in which some boys are seen bathing. A boat is lying alongside the quay on the other side of the bridge; and some houses, with trees before them, are on the quay. The figures are by Adrian Vander Velde.

1 *ft.* 2 *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Braamcamp,	. .	1771.	. 700 *flo.*	63*l.*
——— M. P. Locquet,	*Amst.*	1783.	. 405 *flo.*	36*l.*
——— M. La Perrier,	. .	1817.	. 8202 *fs.*	328*l.*

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15. A View of "The House in the Wood," the residence of the Prince of Orange. Various figures, by Adrian Vander Velde, are in an alley on the left.

1 *ft.* by 1 *ft.* 3 *in.*—C. on P.

Collection of M. Braamcamp,	. .	1771.	. 600 *flo.* 54*l.*

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16. A View in the City of Cologne, called *La Montagne de Miséricorde.* A priest, a farmer on horseback, and a number of other figures, by Adrian Vander Velde, are in a large court before a convent in the background.

1 *ft.* 6 *in.* by 1 *ft.* 10 *in.*—Cop.

Collection of M. Braamcamp,	. .	1771.	. 2410 *flo.*	216*l.*
——— M. P. Locquet,	*Amst.*	1783.	. 1000 *flo.*	90*l.*

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17. A View of the Ancient Castle of Bentheim, with the adjacent houses, and surrounding country. The building occupies the summit of a hill, and its sloping sides are in part covered with small houses, and a portion of the castle and its surrounding wall; while other parts are overgrown with bushes and brambles; and a fragment of a column is at the foot of a tree on the side. The figures which animate the scene are by Adrian Vander Velde. Engraved, No. 77, in the Choiseul Gallery.

1 *ft.* 7 *in.* by 2 *ft.* 3 *in.*—P.

Collection of M. Lormier, . . .	1763. .	601 *flo.*	54*l.*
——— the Duc de Choiseul,	1771. .	2000 *fs.*	80*l.*
——— the Prince de Conti,	1777. .	2401 *fs.*	88*l.*
——— M. de St. Victor, . .	1822. .	4000 *fs.*	160*l.*

Le Brun, in the observations contained in his Gallery of the Dutch and Flemish masters, states, that a picture representing a View of the Castle of Bentheim, was sold for 7000 *fs.*, 280*l.*

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18. A View of a Country House and Garden, with a road leading to them, and figures by Adrian Vander Velde.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

Collection of the Duc de Choiseul, ...		1000 *fs.*	40*l.*

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19. A View looking up a Paved Road, with a house and walls on either side, to the entrance gate of the city of Cologne; beyond which rises the tower of a church. Upon the road near the front are a woman on horseback, and other peasants with cattle: these are by Adrian Vander Velde. Engraved, No. 112, in the Poullain Gallery.

1 *ft.* ½ *in.* by 10 *in.*—P.

Collection of M. Blondel de Gagny,	1776. .	3400 *fs.*	136*l.*
——— M. de Poullain, . .	1780. .	3015 *fs.*	120*l.*
——— Prince Galitschin, .	1825. .	5210 *fs.*	208*l.*

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20. A View of the Market Place at the Hague, with its churches and surrounding houses. On the right, and close to the front, is a portion of a church, with a small house and a stall at its side, and a pump near the former, at which are two women; and close to them are a lady, a gentleman, and a boy, the latter of whom has a basket on his arm, looking at some fish in a tub, which a man seated at its side appears to have for sale. A great number of other persons are distributed over the street, the whole of which are by Adrian Vander Velde. Engraved, No. 76, in the Choiseul Gallery.

1 *ft.* 5 *in.* by 1 *ft.* 4 *in.*—P.

Collection of the Duc de Choiseul, .	1771. .	600 *fs.*	24*l.*

21. A View of the Castle of Rosindal, with the gate and brick fences which surround the park. Among the various figures introduced by Adrian Vander Velde, is a gentleman accompanied by a domestic and several dogs; the former is in the act of bestowing charity upon a poor woman with a child at her back. Several fragments of architecture lie on the foreground, upon one of which is seated a man.

1 *ft.* 6 *in.* by 2 *ft.* 2 *in.*—P.

Collection of M. Blondel de Gagny,	1776. .	4940 *fs.*	198*l.*
——— M. de Cromont, . .	1787. .	6000 *fs.*	240*l.*

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22. A View in the City of Cologne, showing, on the right, a portion of the entrance to the town, built of brick; and beyond it, a church with a square tower; and still farther, a building with a small steeple: both these are inclosed with a wall, having a row of trees at the side, where the eye views in perspective the adjacent houses. Among the various figures introduced by Adrian Vander Velde, may be observed a group of four men in the dress of Turks: more towards the buildings is a boy playing with a dog; and close to a turret are two priests. Engraved, No. 75, in the Choiseul Gallery.

1 *ft.* by 1 *ft.* 3 *in.*—P.

Now in the collection of the Marquis of Hertford.

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23. The Companion. A View in the City of Cologne, representing an open place, with a clump of trees in the centre, and a portion of a handsome edifice at the side, enclosed with a brick wall; beyond this are several houses, the most distinct of which are narrow and lofty. The figures which embellish the scene are also by Adrian Vander Velde, and consist chiefly of a woman sitting under the wall, with a child in her arms, and a man by her side; a man with a load on his back; and near the trees are a man and a woman in conversation. Engraved, No. 76, in the Choiseul Gallery.

Collection of the Duc de Choiseul,	1771.	3900 *fs.*	156*l.*
——— the Prince de Conti,	1777.	4950 *fs.*	198*l.*
——— M. Robit, . . .	1801.	3450 *fs.*	138*l.*

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24. A View in a Town in Holland, traversed by a canal on the right, over which is a drawbridge, with brick abutments, leading to a handsome stone edifice, with a lofty pediment, and a turret surmounted by a lantern: beyond this is a long line of houses, partially concealed by a row of trees. On the opposite side, or right, are some houses with an archway in front of them, and a clump of trees rising at the entrance to the bridge; and close to the front is a shed for shoeing horses, enclosed by a low wall, at the side of which sits a poor woman, to whom a gentleman is giving alms. A woman with a basket on her arm, and a bundle before her, is in the centre of the foreground; and beyond her is another woman descending some steps to the water; and a boat, with two men in it, is on the canal. The figures are by Adrian Vander Velde. Engraved in the Le Brun Gallery.

1 *ft.* 3½ *in.* by 1 *ft.* 9 *in.*—P.

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25. A View of a Castle and several Houses, surrounded by trees, near a canal, on which are several boats, and in one of them are two men and a woman with baggage. A huntsman and his dog, a woman with a child, and a girl by her side, are at a little distance from the banks of the stream. The figures are by Adrian Vander Velde.

1 *ft.* 5 *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. Blondel de Gagny, 1776. . 4161 *fs.* 166*l.*

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29. A View of a Château upon a Hill, with figures by Adrian Vander Velde.

7½ *in.* by 10 *in.*—P.

Collection of M. Blondel de Gagny, 1776. . 1800 *fs.* 72*l.*

27. A View of a Church and Houses, in a place or square, with figures by Adrian Vander Velde.

8 *in.* by 11⅜ *in.*—P.

Collection of M. Blondel de Gagny, 1776. . 1555 *fs.* 62*l.*

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28. A View in the Square of some Dutch Town, with trees and figures, the latter by Adrian Vander Velde.

1 *ft.* 8 *in.* by 2 *ft.* 2 *in.*—P.

Collection of M. Blondel de Gagny, 1776. . 1201 *fs.* 48*l.*

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29. A View of a Church and other Buildings, in an open place or square. The scene is embellished with thirty-three figures by Adrian Vander Velde.

1 *ft.* 1½ *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Randon de Boisset, 1777. . 6153 *fs.* 246*l.*

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30. A View in the open Square or Place of a Town in Holland, in which are represented several large edifices, and a handsome church of the Roman style of architecture. The subject is animated by the introduction of eighteen figures by the pencil of Adrian Vander Velde; among them may be observed two Carmelite priests in conversation with two gentlemen, of whom a boy is asking charity: five other boys are at play near the church, &c. &c. This is a work of the greatest beauty and excellence.

1 *ft.* 6½ *in.* by 1 *ft.* 9½ *in.*—P.

Collection of M. Servad,	. *Amst.*	1778.	. 2000 *flo.*	180*l.*
——— the Count de Merle,		1783.	. 4000 *fs.*	160*l.*
——— M. Paillet, . . .		1799.	. 8000 *fs.*	320*l.*
——— the Chevalier Erard,		1832.	. 6951 *fs.*	278*l.*

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31. A View of a Canal, on which are two boats, and two ships laden with casks and other merchandise; eight trees are

standing on the banks before some houses. The figures are by Adrian Vander Velde.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Collection of the Duc de la Vallière,	1781.	1600 *fs.*	64*l.*
——— M. de Calonne,	1788.	1200 *fs.*	48*l.*

Sold afterwards in the same collection, in London, 1795.

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32. A View of a Handsome Church and adjacent Houses, with trees in front. Twenty-two figures by Adrian Vander Velde adorn this piece.

10½ *in.* by 1 *ft.* 2 *in.*—Cop.

Collection of the Duc de Deux Ponts,	1778.	2031 *fs.*	81*l.*
——— M. Tronchien,	1780.	3000 *fs.*	120*l.*

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33. A View of Veght, near Maarsen. On each side are entrances, in the form of arcades, leading to a palace and garden. This picture also contains a handsome brick house, a bridge, and other buildings, surrounded by trees, and a boat with figures in it; the latter, by Adrian Vander Velde, is on a canal in front.

1 *ft.* 9 *in.* by 2 *ft.* 3 *in.*—C.

Collection of M. Jan Tak, *Leyden*,	1781.	2105 *flo.*	189*l.*
——— M. Van Leyden,	1804.	3620 *fs.*	145*l.*
——— Anonymous.	1811.	4200 *fs.*	168*l.*
——— of M. Le Rouge,	1818.	5410 *fs.*	216*l.*

Now in the collection of the Duke of Wellington.

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34. A Pair, representing views of the outer works of fortified Towns in Holland. In one may be observed a circular wall, adjoining the entrance to the town, near which are three men, one of whom leans on its copen: a moat flows at the base of the wall, over which, at a little distance off, is a drawbridge.

4¾ *in.* by 6½ *in.*—Cop.

35. The Companion shows the Entrance to a Town, and a broad moat dividing it from the citadel, whose tower and walls occupy the left of the picture. The scene is animated by a lady and gentleman walking together near the front, of whom a beggar is asking alms: beyond these are a man leaning on the wall, and a second entering the city gate. The figures in both pictures are by the hand of Adrian Vander Velde.—*See also Nos.* 40 *and* 41.

Collection of M. l'Abbé Le Blanc,	1781.	2808 *fs.*	112*l.*
——— M. Destouches, . .	1794.	2721 *fs.*	109*l.*
——— M. Montaleau, . .	1802.	1220 *fs.*	49*l.*

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36. A View of a Village in Holland, situate on a river. The buildings are represented in a perspective line on the right, and chiefly consist of an old wall enclosing some houses; beyond which is a church built of brick, having a steeple and a tower, adjoining to which are other houses of a picturesque appearance. Among the various figures introduced by the skilful pencil of Adrian Vander Velde, is a women in conversation with a boy, and at the angle of the wall beyond them two women. Several boats and rafts of timber are on the river.

1 *ft.* 3½ *in.* by 1 *ft.* 11½ *in.*—C.

This excellent picture was sold in the collection of M. P. Spyk, *Leyden*, 1781. . 1350 *flo.* 121*l.*

Now in the collection of the Baron Nagel. Worth 300 *gs.*

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37. A Landscape, with a high road, brightly illumined by sunshine. A cavalier, accompanied by two attendants on foot, and followed by dogs, is seen under an avenue of trees. Seven figures are on the road; and a peasant's cottage, and a woman washing linen in a river, are on the right.

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Le Bœuf, . . . 1782. . 3420 *fs.* 129*l.*

38. A View of the Ruins of the Castle of Brederode, situate upon the acclivity of a mountain, and backed by distant hills. The figures which animate the scene are by Adrian Vander Velde, and consist of a traveller with a pack at his back, approaching the front, and followed by two women, who are on the farther side of a bank overgrown with bushes and brambles. Engraved, No. 113, in the Poullain Gallery.

8 *in.* by 11 *in.*—P.

Collection of M. Poullain,	1780.	500 *fs.*	20*l.*
——— M. de St. Victor,	1822.	601 *fs.*	24*l.*
——— Joseph Barchard, Esq.,	1826.		25 *gs.*

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39. A View in the City of Cologne, with noble buildings. The scene is embellished with a great number of figures by Adrian Vander Velde.

1 *ft.* 3½ *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Vandreuil and Du Bois,	1785.	3000 *fs.*	120*l.*
——— M. de Calonne,	*Lond.* 1795.		42*l.*

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40. A Pair. One is a view of the entrance to a city, with drawbridges, &c.

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41. The Companion represents the Ruins of a Castle between Trees. Three figures are on a road in front, and another is on a bridge: the left is occupied by a castle, some trees, and hills. The figures are by Adrian Vander Velde.—*See also Nos.* 34 *and* 35.

4⅙ *in.* by 6⅓ *in.*—Cop.

Collection of M. Morell	(pair), 1786.	1701 *fs.*	68*l.*
——— M. de Calonne	(pair), 1788.	1000 *fs.*	40*l.*

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42. A View in a Public Square of a Dutch City. The whole of the left is occupied by various buildings and a church, the perspective of which leads the eye to a gate of

the city in the distance on the right. Several figures and cattle, by Adrian Vander Velde, enliven the scene.

$8\frac{3}{4}$ *in.* by 1 *ft.* $\frac{3}{4}$ *in.*

Collection of M. de Clène, . . . 1787. . 3149 *fs.* 126*l.*

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43. A View of the Gateway or Entrance of some Dutch City, with turrets, &c. A brick house, with trees before it, stands near the gateway; and several figures and cattle are introduced by Adrian Vander Velde: amongst them are two men looking at a woman drawing water from a well.

$8\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*—P.

Collection of M. Beaujon, . . . 1787. . 1800 *fs.* 72*l.*
——— M. Castlemore, . . 1791. . 2001 *fs.* 80*l.*

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44. A View of a High Road, leading to the entrance of a village. An alley of trees and some houses are also seen. The figures are by Adrian Vander Velde.

1 *ft.* 3 *in.* by 1 *ft.* 7 *in.*—P.

Collection of M. Montesquieu, . . 1788. . 1800 *fs.* 72*l.*

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45. A View of the Entrance to Leyden. The foreground of the picture exhibits a large open space, intersected by a road, fenced on either side by palisades, and leading direct to the gate of the city, beyond which are seen the spire of a church and the surrounding buildings. About twenty-five figures, besides animals, by the pencil of Adrian Vander Velde, are judiciously distributed over the road and adjacent ground: the most conspicuous of these are a lady and gentleman going towards the town, of whom a boy is begging: to the left of them is a cavalier bestowing alms on a poor woman sitting by the railing: a little farther is a woman with a flat basket under her arm; and at the extremity of the rails are two men in conversation together. The appearance of a fine summer's day gives an additional charm to the scene

1 *ft.* 2 *in.* by 1 *ft.* $11\frac{1}{4}$ *in.*—P.

This estimable production of the two masters is no less distinguished for the brilliancy of the effect, than for the exquisite finishing observable in every part.

Collection of M. Lollier, ... 1789. . 4800 *flo.* 192*l.*
——— the Chevalier Erard, 1832. . 2550 *fs.* 102*l.*
It was subsequently bought by the Writer for the sum of 3500 *fs.* . . . . . 140*l.*
Now in the collection of H. Bevan, Esq.

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46. A Garden Scene, with a bower and hedges. The view is animated with a number of figures by Adrian Vander Velde.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

Collection of M. Marin, ... 1790. . 443 *fs.* 18*l.*

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47. A View of a Public Place, with buildings and masses of trees. Numerous figures by Adrian Vander Velde give interest to the scene.

1 *ft.* 3 *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Marin, ... 1790. 410 *fs.* 16*l.* 10*s.*

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48. A Perspective View of a Country House, taken from the garden parterre.

1 *ft.* 6½ *in.* by 1 *ft.* 11 *in.*—P.

Collection of M. Marin. . . . . 1790. . 650 *fs.* 32*l.*

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49. A View of a Beautiful Country House, before which is a gentleman giving alms to a poor woman with a child on her back: he is attended by a servant and dogs. Fragments of architecture are scattered about the foreground.

1 *ft.* 6 *in.* by 1 *ft.* 4 *in.*—P.

Formerly in the collection of M. Agincourt and M. de Cromont.
Collection of M. Le Brun, . . . 1791. . 4851 *fs.* 194*l.*
——— M. Montaleau, . . 1802. . 1620 *fs.* 65*l.*
Again at Mr. Christie's, ... 1827. (bought in) 150 *gs.*

50. A View of an Abbey, with other buildings, and the brick walls of a fortification, at the end of which is a mill, with water flowing at its base. Upwards of twenty figures, among which is a shepherd with his flock, are distributed at various distances: these are introduced by Adrian Vander Velde.

1 *ft.* 5 *in.* by 2 *ft.*—P.

Collection of the Duc de Praslin, 1793. . 10,601 *fs.* 424*l.*

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51. A Pair of Landscapes. Among the various figures, which give interest to the scene, may be noticed a man cutting wood, another is picking it up, and a third carrying some on his back.

6 *in.* by 1 *ft.* 2 *in.*

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52. The Companion exhibits a view over a flat country, with the city of Amsterdam seen in the distance, a large tree and a few bushes break the monotony of the scene.

Collection of M. Julliot, . . . 1793. . 1510 *fs.* 60*l.* 10*s.*

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53. A Study of a Landscape, with figures by Eglon Vander Neer.

9 *in.* by 8 *in.*—P.

Collection of the Duc de Praslin, 1793. . 410 *fs.* 16*l.* 10*s.*

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54. & 55. A Pair, each representing a View of Brick Fortifications, with figures by Adrian Vander Velde.

4½ *in.* by 5¼ *in.*—Cop.

Collection of M. Destouches, . .	1784. . .	800 *fs.*	32*l.*
——— M. Wattier, . . .	1797. . .	501 *fs.*	20*l.*
——— M. Montaleau, . .	1802. . .	401 *fs.*	16*l.*
Again in Philip Panné's sale, . .	1819.		75 *gs.*

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56. A View of the Country Residence of the Stadtholder, called "The House in the Wood." The composition exhibits on the left a portion of a handsome edifice, which is entirely

kept down in shadow, and serves as a foil to a colonnade of rich architecture which leads to a park. The pencil of Adrian Vander Velde has embellished this exquisite production with eighteen figures, appropriately distributed.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Destouches, . . 1794. . 7200 *fs.* 288*l.*

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57. A View of the Canal, near the Gate of Gouda, with a drawbridge up: enriched with twenty-two figures by Eglon Vander Neer.

1 *ft.* 4½ *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. Paillet, . . . 1799. . 1650 *fs.* 66*l.*

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58. A View in a Square of a Town in Holland. A church, and a tradesman's house with a cobbler's stall attached to it, occupy the left: a little farther, on the same side, are a woman with chestnuts, and two little boys; and an old woman, leaning upon a crutch is seen (in shadow) on the front. The figures are by Adrian Vander Velde.

1 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—P.

Collection of M. Tolozan, . . . 1801. . 4050 *fs.* 162*l.*
Now in the collection of the Duchess de Berri.

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59. A View in a large Square of a Dutch Town. A church, some adjoining buildings and a cobbler's stall on the ground-floor of the corner house, occupy the left; and a noble house, of modern construction, is on the right. The figures are by Adrian Vander Velde.

1 *ft.* 4 *in.* by 1 *ft.* 8 *in.*—P.

From the cabinet of M. Randon de Boisset.
Collection of M. Tolozan, . . . 1801. . 3250 *fs.* 130*l.*
——— M. Sereville, . . . 1811. . 7560 *fs.* 302*l.*
——— M. Solirene, . . . 1812. . 3500 *fs.* 140*l.*
Again privately in Prince Talleyrand's collection, 1817.
(Valued at 10,000 *fs.*) . 400*l.*

60. A View in a City in Holland. Among the figures which animate the scene is a lady with a child, going towards an ancient church on the right and front; and on the steps of the entrance to a convent in the middle, are two monks; three buildings, divided by two streets, are seen in the distance, and several other figures are distributed in various parts of the piece. These are by Eglon Vander Neer.

1 *ft.* 1 *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Tolozan, . . . 1801. . 3000*fs.* 120*l.*

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61. A View of a Large Square, or Place, in a Town in Holland. Some beautiful houses, leading to an avenue of trees, occupy the left; and ten figures are at various distances on the right.

1 *ft.* 2 *in.* by 1 *ft.* ½ *in.*—P.

Collection of M. Robit, ... 1801. . 3450 *fs.* 138*l.*

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62. A View on a Canal at Amsterdam, called "The Westerherk." In the middle of the picture are a church, most exquisitely painted, and a row of trees, partly intercepting some houses. The figures are by Adrian Vander Velde. This is perhaps the picture described, *No.* 24, *p.* 379.

1 *ft.* 4 *in.* by 1 *ft.* 10 *in.*—P.

Collection of M. Helsleuter, . . 1802. . 4200*fs.* 168*l.*

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63. A View in an Open Place, said to be in the City of Cologne, in which is seen a church. On the right is a perspective view of a street, with trees; and sixteen figures, by Adrian Vander Velde, are distributed in various parts of the picture.

11 *in.* by 1 *ft.* 3 *in.*—P.

Collection of M. Helsleuter, . . 1802. . 4751*fs.* 190*l.*

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64. A View in a Dutch Town, traversed by a canal, over which, in the second distance, is a drawbridge: among a row

of houses on the left is one with a high tower, terminating with a ball and vane. The figures, which give interest to the scene, are by the hand of Adrian Vander Velde: they chiefly consist of two men, one of whom is in a boat lying alongside the quay, laden with casks, the other is rolling a cask towards a sledge drawn by a brown horse. On the opposite side of the water is a boy, accompanied by a dog; and beyond these are two gentlemen in conversation. Painted with the usual attention to all the minutia of nature, and a breadth of effect peculiar alone to this incomparable painter.

1 *ft.* 6½ *in.* by 2 *ft.*—P.

Collection of M. Geldermeester, . 1800. . 1300 *flo.* 117*l.*

Now in the Bridgewater Collection, Lord Francis Egerton.

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65. A View of the Ruins of a Gothic Building, standing upon an elevation, behind which rises a triumphal arch; and more in the distance are other buildings. In front are a gentleman, a lady with her footman, and a beggar, &c. &c. The figures are by Adrian Vander Velde.

1 *ft.* 8 *in.* by 2 *ft.* 1 *in.*—P.

Collection of M. Geldermeester, . 1800. . 1150 *flo.* 103*l.*

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66. A View in the Palace Gardens of an Ancient Royal Residence at Brussels. The buildings appear to form part of a quadrangle, and the gardens are laid out in the uniform Dutch style: among the various figures, introduced by Adrian Vander Velde, are two gentlemen near a fountain on the right, one of whom is throwing water with his hand over a lady, who is running away. This picture has become too dark from time.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

Put up to sale at Mr. Christie's, and bought in, . . 100 *gs.*

A picture corresponding with the above description, was sold in he collection of M. Greffier Fagel, . 1801. . . . . 40 *gs.*

67. A View of the *Mount de Calvaire*, at Cologne, and surrounding buildings. On the right, and close to the front, is a plain brick church with two entrances; beyond it is a second church with a square tower; and still farther are a convent, and three crucifixes on an eminence: the steeple of a third church is seen above the buildings in the distance. Various groups of figures, introduced by Eglon Vander Neer, are judiciously distributed over the view: the nearest of these to the spectator consists of three girls, standing close to the portico of the brick church; a little retired from these are a blind man, a boy, and a dog; and still farther are two priests: two ladies and gentlemen, and a beggar boy, are beyond them. This is an exquisite performance.

1 *ft.* 5½ *in.* by 1 *ft.* 11½ *in.*—P.

Now in the collection of M. M. Francken, Flanders.

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68. A Representation of the Interior of the Library of the Artist. In the centre of the room is a table, covered with a scarlet flowered cloth, on which is lying open a large book, being a treatise on fortifications; two globes, and a sphere, are also on the table. Three chairs, one of which is of an antique form, are in the room. A variety of other objects, some of which relate to the artist's employment, as inventor of fire-engines and inspector of fortifications, are in the apartment; and upon a candelabrum, in front of the table, is inscribed, "J. V. Heyden, oud 74."

2 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C.

Now in the collection of M. M. Francken, Flanders.

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69. A View into an Open Square of a Town in Holland. On the right and front stands a lofty brick house, with a shed, and a sign attached to the farther side of it. In the centre, and at the extremity of the square, is a church with two

spires, having houses on either side, partly concealed by trees. Among a variety of figures which enliven the scene, introduced by Adrian Vander Velde, are a woman and a boy near the brick house, and on the opposite side three girls at play: beyond these is a man dressed in black, &c. &c. Engraved in the Musée Français

1 *ft.* 6 *in.* by 1 *ft.* 11½ *in.*—P.

Valued by the Experts du Musée, 1816. 15,000 *fs.* 600*l.*
Now in the Louvre.

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70. A View of the Stadt-House at Amsterdam, taken from the Kalver Straat, and looking towards the Nieuwe kerk. Among the numerous figures introduced by Adrian Vander Velde, is a man driving a roan horse, which is drawing a sledge loaded with five bales of wool; and in the middle distance are three gentlemen in conversation. The sky appears to have been repainted.

6 *ft.* 2 *in.* by 2 *ft.* 2 *in.*

Now in the Florence Gallery. Worth 300 *gs.*

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71. A View of an Open Place in a Dutch Town, bounded by a wall, and the entrance to a convent,the façade of which is of white stone, with a pediment surmounted by a cross, and angels at the sides. On the right is a brick building, near the entrance to which are two monks. On the opposite side are a woman with a child at her back, leading another by the hand, and a beggar with a wooden leg. Many other figures are distributed over the place; these are by the hand of Adrian Vander Velde.

7½ *in.* by 9½ *in.*—P.

This was formerly in the collection of the Prince de Garvé.

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72. Buildings and Figures. The principal object which meets the eye is a handsome church upon the summit of a

hill, entered by a high flight of steps on either side. On the right are several houses, and a gate of egress from the town; and on the opposite side, and at some distance off, is a large open square. Among the figures which adorn the picture are two pilgrims on a path at the base of the hill, a man seated at the foot of the steps, and some sheep browsing on an acclivity, &c. &c.: these are by Adrian Vander Velde. An evening effect.

1 *ft.* 3 *in.* by 1 *ft.* 5 *in.*—P.

Collection of John Park, Esq., . 1812. (bought in) 175 *gs.*

It was subsequently bought by the Writer, and sold to Sir Robert Peel, from whom it passed in exchange for another by the same master.

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73. A Dutch Mansion and Pleasure Gardens. On the left stands a handsome edifice with a portico, from whence a lady, followed by a servant carrying a parasol, is advancing to descend some steps; behind the domestic are two gentlemen in conversation, and a third gentleman is at the foot of the steps, waiting to receive the lady. Two more gentlemen are on the terrace in front, and two attendants with staffs are close to the building. On a dwarf wall which divides the terrace from the garden is seated a gentleman habited in scarlet, and another in a similar dress is lolling on it. A beautiful colonnade, adorned with figures in niches, encloses the grounds. The dome of a building is seen above the shrubs in the distance. The figures are by the pencil of Eglon Vander Neer. This is a delightful example of art.

1 *ft.* 3¼ *in.* by 1 *ft.* 5¼ *in.*—P.

Now in the collection of Peter Rainier, Esq.

The preceding is perhaps the picture described *No.* 56, *p.* 386.

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74. A View in a City in Holland, traversed by a canal, over which is a drawbridge, &c. A variety of appropriate

figures are distributed along the quays and other parts, by Adrian Vander Velde.

1 *ft.* 1½ *in.* by 1 *ft.* 5 *in.*—Cop.

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75. The Companion represents a similar view, with a canal, crossed by an arch bridge, and skirted by a line of houses of a picturesque appearance, which are partially concealed by rows of trees. This is equally embellished with figures by Adrian Vander Velde.

Collection of M. Gerard Vander Potts, 1808. . 1095 *flo.* 99*l.*

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76. A View of a Château and Park, near Haarlem. A Gothic church, built of brick, occupies the right and front; and several figures are introduced by Adrian Vander Velde.

1 *ft.* 3 *in.* by 1 *ft.*—P.

Collection of M. Helsleuter, . . 1802. . 1800 *fs.* 72*l.*

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77. A View in a Dutch Town, with a representation of a religious procession passing along a broad street or place. Many other figures are also appropriately introduced, and these are by the hand of Adrian Vander Velde. An exquisitely-finished production.

9 *in.* by 1 *ft.*—C.

Collection of the Countess of Holderness, 1802. . . . 60 *gs.*
——— Edward Coxe, Esq., . . . 1807. . . . 63 *gs.*
——— John Dent, Esq., . . . 1827. . . . 60 *gs.*
Now in the collection of the Right Hon. Sir Charles Bagot, K.B.

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78. A View in a Dutch Village. The scene is admirably embellished with many figures by Adrian Vander Velde.

9 *in.* by 1 *ft.*—C.

Collection of the Countess of Holderness, 1802. . . . 62 *gs.*

79. A smaller Picture than the preceding, also representing a View in a Town in Holland, with figures by Adrian Vander Velde.

Collection of the Countess of Holderness, 1802. . . . 32 *gs.*

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80. A View in the Hague, showing the picturesque buildings of that city, with figures by Adrian Vander Velde.

Collection of —— Crawfurd, Esq., . 1806. . . . 170 *gs.*

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81. A View looking along a Canal traversing a Town in Holland, over which is a drawbridge. One side is skirted by houses, with a quay in front of them, and the line is broken by the intersection of a street: beyond the bridge is seen a continuation of houses bordering the canal. Numerous figures are appropriately introduced by Adrian Vander Velde.

1 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P.

Collection of M. Lapeyrière (separately), 1825. 7605 *fs.* 305*l.*

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82. The Companion. A view on the Cingel at Amsterdam. A canal, traversing the whole extent of the picture, is skirted by houses, which are concealed in part by trees growing on the quay. A drawbridge crosses the canal, beyond which are other houses of a picturesque appearance. Among the various figures introduced by Adrian Vander Velde may be remarked, two youths bathing, and a blind man led by a dog, and accompanied by a boy, who is receiving charity from a gentleman.

1 *ft.* 2 *in.* by 1 *ft.* 5 *in.*—P.

Collection of M. Lapeyrière (separately), 1825. 2380 *fs.* 95*l.*

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83. A View of the Stadt-House at Amsterdam.

Collection of Walsh Porter, Esq., 1810. . . . . 220 *gs.*

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84. A View in a Town in Holland, apparently Utrecht. The composition exhibits a perspective view of a handsome

edifice in brick, with six windows; and beyond it is a church, of Gothic architecture, adorned with four columns of the Roman order. A canal extends along the whole of the front, on the farther side of which is a flight of steps, where a woman is seen washing linen, and at the summit of them are two men in conversation; a second woman is crossing a wooden bridge, beyond which are several trees, which conceal portions of the more distant buildings. This excellent production is rendered additionally estimable by the pencil of Adrian Vander Velde.

1 *ft.* 6 *in.* by 1 *ft.* 10½ *in.*—P.

Collection of M. Smeth Van Alpen, 1810 . 2999 *flo.* 270*l.*

——— M. Le Brun, . . . 1811. . 9051 *fs.* 362*l.*

——— Prince Talleyrand, . 1817; bought by private hand for M. Eynard.

Collection, anonymous, . *Paris*, 1825; bought by M. M. Albertus Brondgeest, for His Excellency the Baron Verstolk de Soelen, ... 8010 *fs.* 320*l.*

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85. A View in a Meadow, with a canal in front, and bounded by a mass of trees, resembling the entrance of a park. Eglon Vander Neer has enriched this picture with several figures, amongst which are four men in a boat fishing, and four others bathing. Some oxen and sheep are browsing in a meadow on the foreground.

8 *in.* by 10½ *in.*—P.

Collection of M. Solirene, . . . 1812. . 955 *fs.* 38*l.*

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86. A View on a Canal, with a church in the middle of the picture, and houses adjoining it on the banks. Beyond these are other houses, with trees before them, extending along the second distance, and connected with the middle by an enclosure. This picture is enriched with a variety of figures by Adrian Vander Velde.

11 *in.* by 1 *ft.* ½ *in.*—P.

Collection of M. Cremer, . *Rott.* 1816. . 990 *flo.* 90*l.*

87. A View of a Handsome Château, encompassed by a wall, having a gate in front. Various ruins, trunks of trees, and other objects, give picturesque beauty to the left; and on the opposite side is a monument, partly concealed by trees. This elaborately-finished picture is appropriately embellished with figures by Adrian Vander Velde.

1 *ft.* 7½ *in.* by 2 *ft.* 2½ *in.*—P.

Collection of Madame Catalan, . 1816. . 6010 *fs.* 240*l.*

Now in the collection of the Duchess de Berri.

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88. A View on a Canal, with houses on either side, and rows of trees along the quays, the shadows of which give effect to the sunshine, which falls upon the houses in the distance beyond a bridge. Several boats are on the canal; and various figures, by Adrian Vander Velde, are most judiciously distributed at different distances.

1 *ft.* 6 *in.* by 1 *ft.* 9½ *in.*—P.

Collection of M. La Perrier, . . 1817. . 9450 *fs.* 378*l.*

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89. A View in a Village, with figures upon the descent of a road.

9 *in.* by 11½ *in.*—P.

Collection of Philip Panné, Esq., . 1819. . . . . 37 *gs.*

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90. A View in the Gardens of the Old Palace at Brussels. Two gentlemen and a lady are on a pathway; their attention is directed towards a piece of water beyond them. Three deer, and several peacocks and hens, are on the right; and beyond the palace rises the tower of the church of St. Gudule. The figures are by the hand of Adrian Vander Velde.

11½ *in.* by 1 *ft.* 1½ *in.*—P.

Collection of Philip Panné, Esq., . 1819. . . . 49 *gs.*

——— Thomas Emmerson, Esq., 1829. . . . 67 *gs.*

——— George Morant, Esq., . 1832. . . . 65 *gs.*

91. A Perspective View of a Canal in a Dutch Town, with trees on its banks. A church, and a variety of figures by Adrian Vander Velde. Near the front lies a barge, and several boys are bathing.

11½ *in.* by 1 *ft.* 1 *in.*—P.

Collection of M. Schimmelpenninck, *Amst.* 1819. 850 *flo.* 76*l.*

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92. A View looking down a Street, at the corner of which stands a magnificent building, of Roman architecture, with two handsome turrets in front, and another behind. The adjoining houses lead the eye in perspective to the end of the street, where a building with a round tower is seen; and a handsome Gothic brick house, with a stone pinnacle, and a niche with a figure in it. Adrian Vander Velde has given additional interest to this inimitable work of art, by the introduction of a number of appropriate figures.

11 *in.* by 1 *ft.* 3 *in.*—P. (*about.*)

It was sold privately by a dealer, in 1818, for . 4000 *fs.* 160*l.*
Now in the collection of Count Perigaux Lafitte.

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93. A Groom Watering Horses. A landscape, with a river flowing in rapid eddies towards the front, crossed at the extremity of the foreground by a bridge composed of three arches, abutting on one side against a lofty square tower, which adjoins other buildings, apparently forming the entrance to a town. Close to the front are two grooms watering three horses in the stream, and beyond them is a gentleman standing on the bank: these are by the pencil of Adrian Vander Velde. There is an etching of this picture in the small Le Brun Gallery.

2 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—P.

Now in the collection of His Excellency the Baron Verstolk de Soelen.

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94. A View looking up a Street of a Town in Holland. The place is distinguished by a large brick building on the

right, having an arched way under it; over which are written the name of the artist, and the date, 1666. Adjoining the end of this building is a handsome church, into which a gentleman is about to enter, and at the same time two monks, who are in the middle of the street, are also approaching: there are, besides these, several other persons near a dwarf wall fronting the former building, and a woman is at a pump near the front. The figures are by Adrian Vander Velde. Both artists appear to have vied with each other to render this a masterpiece.

1 *ft.* 9 *in* by 1 *ft.* 11½ *in.*—P.

Now in the collection of Philip Henry Hope, Esq.

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95. A View of the Outworks and Fortifications of a Town; with figures by Adrian Vander Velde.

4½ *in.* by 7 *in.*—C.

Collection of Philip Panné, Esq., . 1819. . . . 26½ *gs.*

The preceding is perhaps one of the pictures which was sold in the Calonne Collection.

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96. A View in a Town in Holland, traversed by a canal, on either side of which are houses, and amongst them may be remarked one having a tower. A bridge crosses the canal, and other buildings are seen in the distance. The figures which embellish the scene are by Adrian Vander Velde.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Collection of M. Reynders, *Brussels*, 1821. 850 *flo.* 76*l.* 10*s.*

——— the Count Pourtales, . (Mr. Phillips) . 131 *gs.*

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97. A View in a Park, adorned with clusters of trees, and animated by the introduction of six stags, by Adrian Vander Velde.

7 *in.* by 10 *in.*—P.

Collection of M. de St. Victor, . 1822. . 1100 *fs.* 44*l.*

——— the Count Pourtales, 1826. . . . . 40*l.*

98. A View looking down a broad Street in the City of Cologne. On the spectator's right and front is a picturesque house, forming the corner of a narrow street, with a wall on the farther side, which encloses some other houses. A church, with a machine at the top of its tower for a pulley to raise up building materials, is seen beyond a house adjoining the wall; and the upper part of another church is also perceptible on the same side. Amongst the various figures introduced by Adrian Vander Velde may be noticed, a lady and a gentleman on the foreground, with attendants behind them, of whom a poor cripple, sitting down in the middle, is asking alms. The extraordinary detail, combined with great breadth of effect, observable in this little production, merits unqualified commendation.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—P.

Collection of Johan P. de Monté, 1825. . 4000 *flo.* 360*l.*
——— Joseph Barchard, Esq., 1826. (Mr. Christie's) 415 *gs.*
Now in the collection of the Right Honourable Sir Robert Peel.

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99. A View in a Town in Holland, traversed by a narrow canal, crossed by a stone bridge composed of a single arch, beyond which is seen a church, with a lofty tower and three spires. A row of houses, partly concealed by trees, is on the left. On the opposite side are a lady and a gentleman approaching a handsome building, at the door of which stands a servant in a red dress. Several other persons are on the bridge, and a woman is washing by the side of the canal; these are by the pencil of Adrian Vander Velde. An excellent production.

1 *ft.* 9½ *in.* by 2 *ft.* 4 *in.*—P.

Now in the collection of M. Six Van Hillegom.

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100. A Village Scene, with a church on the right, surrounded by a wood fence: nearer the front is a brick building,

close to which are three pigs; and upon a road on the opposite side are a woman with a boy, apparently in conversation with a peasant. Two dogs, and many other figures, enliven the piece.

1 *ft.* 2 *in.* by 1 *ft.* 4 *in.*—P.

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101. A Village, with a church on a hill, and on the right is a little garden enclosed with paling, beyond which are a house and a drawbridge. The scene is animated with a great number of figures; among a group of persons standing in front, is a woman with a child in her arms. The figures and animals in these excellent pictures are by the hand of Adrian Vander Velde.

1 *ft.* 1½ *in.* by 1 *ft.* 4½ *in.*—P.

Now in the collection of Philip Henry Hope, Esq.

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102. A View in a Large Square or Place of a Town in Holland, adorned with lofty trees. The scene is distinguished by a large handsome church on the right, with adjoining buildings of a picturesque appearance. Among the numerous figures which add interest to the picture, may be noticed, a group of boys playing at marbles in front of the church. This is a clear and superlative work of the combined talent of Vander Heyden and Adrian Vander Velde.

1 *ft.* 3½ *in.* by 1 *ft.* 8 *in.*—P.

Collection of M. M. Muller, *Amst.* 1827. . 4510 *flo.* 400*l.*

Now in the collection of the Baron Van Brienen Vande Grotelinde, Amsterdam.

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103. A View in a City, with a large ancient brick building, of a most picturesque appearance on the right, and a church in the distance. Numerous figures, by the pencil of Adrian Vander Velde, embellish the scene.

1 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—P. (*about.*)

Now in the collection of Mademoiselle Hoffman, Haarlem.

104. A View in the Open Place or Square of a Town in Holland. The composition is distinguished by a beautiful church with a circular front, and two lofty square towers at the sides, occupying the centre of the picture: part of this edifice is concealed by a little low house. Upon an elevation, on the spectator's right, are three crosses; and on the opposite side stands a large antique brick house, at the door of which is a man bestowing alms on two pilgrims. On this side the view extends over a broad square, bounded by buildings, one of which appears to be a public gate. Among the numerous figures which are distributed over the scene, is a woman with a child in her arms, and another child by her side; beyond these are two gentlemen of the law, in conversation with a monk and another man; and at the side of the church is seen approaching a religious procession, before which several people are on their knees, &c. &c. The figures are introduced by Eglon Vander Neer. This is a superlative example of the combined masters.

1 *ft.* 6 *in.* by 2 *ft.*—C.

Now in the collection of the Marquis of Bute, Luton.

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105. A View of an Open Place of a Dutch Town, remarkable for an ancient pile of buildings occupying the left, the nearest of which has a lofty spire; the other is adorned with two towers. On the opposite side are a large cross and a single tree. Among the various figures which are introduced by Adrian Vander Velde, is a group of three children in front.

1 *ft.* 1 *in.* by 1 *ft.* 5 *in.*—P.

This beautiful example of the master is probably the one sold in the collection of M. Boisset, ... 1777. . 6153 *fs.* 246*l.*

Now in the collection of William Wells, Esq.

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106. A Hilly Scene, surmounted by various buildings, and encompassed by fortifications, around which flows a canal.

Among the several figures introduced by Adrian Vander Velde, are a lady and a gentleman, followed by two dogs, passing along the side of a hill on the left. Several vessels are on the river; these are by the pencil of William Vander Velde. This beautiful little picture is rendered singularly interesting, from its being the joint production of three such accomplished artists.

1 *ft.* 3¼ *in.* by 1 *ft.* 6¾ *in.*—C. on P.

Formerly in the collections of the Duc d'Ozincourt and M. de Gagny.

Collection of John Trumbull, Esq., 1797. . . . 83 *gs.*

Now in the collection of the Marquis of Bute. Worth 220 *gs.*

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107. A View in Amsterdam, with a canal, skirted on the left by a row of trees. A boat lies alongside the quay. The figures which enliven the scene are by Adrian Vander Velde.

1 *ft.* by 1 *ft.* 3 *in.*—P.

Collection of Thomas Emmerson, Esq., 1829. . . . 71 *gs.*

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108. A View of a Dutch Village, with a large church, of the conventual style of architecture, on the left. On the opposite side and front is a little chapel, built of brick, containing a representation of a sculptured crucifixion, before which three persons are kneeling. Two gentlemen on horseback, a priest, and two other persons, are in front; and many other figures are distributed at different distances. These are by the hand of Eglon Vander Neer.

1 *ft.* 4½ *in.* by 1 *ft.* 8 *in.*—P.

Now in the collection of the Duke of Grafton. Worth 250 *gs.*

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109. A View in a Town in Holland. The principal object is a large heifer, of a yellowish red colour with a white face, tied up to a wall on the left, and a great dog lying on the opposite side. The animals are by Adrian Vander Velde, and form the principal objects in the picture.

1 *ft.* 1 *in.* by 1 *ft.* 3½ *in.*—C.

Now in the collection of Jeremiah Harman, Esq.

110. A View, apparently in the Hague. On the left is an old house of a picturesque appearance, enclosed by a wall, and beyond it are a square tower and other buildings; three trees stand about the centre of the view. The figures which enliven the scene are by Eglon Vander Neer: among them is a group of five persons, and near them are two boys and a man. An exquisite example.

1 *ft.* ¾ *in.* by 1 *ft.* 3 *in.*—P.

Now in the collection of the Duke of Buccleuch.

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111. A View on a Canal in Holland, crossed in the middle distance by a bridge, near which are a house and a wall. Among the several buildings is a round tower standing on the right. In a little boat in front are a man, a woman, and a child: several figures are also on the bridge. An excellent picture.

9 *in.* by 1 *ft.*—P.

Now in the Musée at Frankfort.

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112. A View, representing the entrance to a town in Holland, decorated with two round towers. Towards the front is a brick house, in an angle of which stands a woman at a well; and upon a road in the centre are two gentlemen in conversation; near whom are a dog and two pigs: these are by Adrian Vander Velde. A rugged bank, surmounted by a few bushy trees, occupies the right.

9 *in.* by 11 *in.*—P.

Collection of M. Goll de Frankenstein, *Amst.* 1833. 1150 *flo.* 104*l.*

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113. A View in the Gardens of some Religious Institution. The principal building consists of a chapel, built of brick, with a circular east end. Adjoining to the chapel is a row of low buildings, forming a portion of a quadrangle. A statue

of the Virgin, with the Infant in her arms, stands in the centre of the garden. The figures which animate the scene are by the hand of Adrian Vander Velde. The chief group represents a procession of priests advancing from the chapel towards the front, where two pilgrims appear to await its arrival. A monk of the Cistercian order, accompanied by a gentleman, and a youth with a dog, are passing by the side of a formal dwarf hedge towards the procession.

1 *ft.* 3½ *in.* by 1 *ft.* 9¼ *in.*—C.

Now in the collection of David Bailey, Esq.

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114. A View on a Canal of a Town in Holland, looking towards a bridge, beyond which is seen the upper part of a handsome church, of modern construction. Two swans are on the water, and a large flat-bottom barge lies alongside the quay, which is adorned with a row of trees, and partly conceals the houses. The figures, which are by the pencil of Adrian Vander Velde, consist of a woman sitting near the door of a house, with a child in her arms, of whom a poor man is begging: two gentlemen are also at the doors of other houses.

1 *ft.* 8½ *in.* by 1 *ft.* 7½ *in.*—P.

Sold in the sale at Lord Northwick's, at Harrow, 1822. . 120*l.*

Now in the collection of Abraham Robarts, Esq.

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115. A View in the Great Square or Dam at Amsterdam, showing part of the Stadt-house on the left of the spectator, and the Nieuwe kirk and adjacent buildings beyond it. The scene is animated with about thirty figures, most admirably introduced by Adrian Vander Velde: among which, the most prominent are a boy trundling a hoop, two gentlemen in conversation, and a youth standing by them; these are on the left. A white horse drawing a sledge with three casks, on which a man sits

while another drives, are in the centre; and beyond these is a group of four persons under a tree.

2 *ft.* 2 *in.* by 1 *ft.* 9¾ *in.*—P.

Collection of M. Nieuwenhuys, . 1833. (bought in) 440 *gs.*

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116. A View of the Nieuwe Kirk, and the adjoining buildings at Amsterdam. The church, built in the Gothic style of architecture, stands near the centre of the picture, having a quay and a canal extending along the front. Among the various figures which are introduced by Adrian Vander Velde, are two priests in white going towards the church, and a man near them sweeping the pavement. Close to the right is a woman descending some steps to the water.

1 *ft.* 6 *in.* by 2 *ft.*—P.

Now in the collection of the Duke of Rutland, Belvoir.

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117. A View of a Country Mansion, and an adjacent bridge, backed by a hill, having a river extending along the front. The figures which animate the scene are by Adrian Vander Velde, and consists chiefly of a woman, who is on the bank of the canal with a pail in her hand, and a man with a pack at his back going up some steps, at the side of which a woman is about to descend.

1 *ft.* 1½ *in.* by 1 *ft.* 6 *in.*—C. (*about.*)

Now in the collection of the Duke of Rutland, Belvoir.

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118. A View of some Fortifications, occupying the side of a high hill, with an arched entrance to a town, over a bridge and a moat. A small brick house stands on the summit of a bastion. The figures are by the hand of Eglon Vander Neer, and consist of two gentlemen in conversation, beyond whom are two boys; and still farther are two women in a boat, &c.

1 *ft.* by 1 *ft.* 4 *in.*—P.

Now in the gallery at Hesse Cassel.

119. A View of a Church, of Gothic Architecture, and adjoining houses. This excellent production is distinguished from others by a canal extending along the front, on which is a boat with two men in it, and on its bank is a small low building, of neat appearance, like a chapel or *Prie dieu*, surmounted by a cross. A four-wheel waggon without a horse is near the boat, and at some distance off is a coach and pair. A woman is going towards the church from whence two priests are coming, The figures are by Adrian Vander Velde.

1 *ft.* 1½ *in.* by 1 *ft.* 8 *in.*—P.

Now in the collection of M. M. Van Loon.

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120. A View of the Entrance to the City of Nemwygen, with its adjacent buildings. The figures which give interest to the scene are by Eglon Vander Neer, and consist principally of a young woman with a basket, passing by a hedge, and a group of trees in the foreground, followed by a dog. Near the arched door of a building on the left, is a gentleman, in a Turkish dress, on a gray horse, the bridle of which is held by a man, while several persons appear to follow him. An exquisitely-painted picture.

1 *ft.* by 10 *in.*—P.

Now in the collection of the Duke of Mecklenburg, Ludwigslust.

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121. A View of a Village in Holland, situate on the bank of a river. The picture exhibits, in admirable perspective, a view up a river, on which are several boats, and a two-masted vessel; these are by the pencil of William Vander Velde. On the right is a large house, or conventual building, distinguished by a spire, adjoining which are several small houses which connect with a church, and beyond which is the arched gate of entrance. The figures which embellish the scene are by the hand of Adrian Vander Velde, and consist chiefly of a lady and a gentleman, who are on a landing-place

near the front, a man standing by the side of a dwarf wall and two men sitting on it. Engraved in the Musée Français.

1 *ft.* 4 *in.* by 1 *ft.* 7 *in.*—P.

Valued by the Experts du Musée, 1816. . 6000 *fs.* 240*l.*

Now in the Louvre.

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122. A View of the Palace at Brussels, with its gardens, and adjoining buildings. The palace is seen in a perspective view, occupying the summit of a high terrace on the left. The garden is laid out in the uniform style of that period, and is bounded by walls and buildings, above which rises the tower of the church of St. Gudule. Adrian Vander Velde has given additional interest to the picture, by the introduction of numerous figures, and five stags, the latter of which are in an enclosure on the right.

1 *ft.* 4½ *in.* by 2 *ft.* 3½ *in.*—P.

Now in the gallery at Hesse Cassel.

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123. A View of an Open Place or Square, said to be that of Henskirk, near Haarlem. The right of the picture is occupied by a large handsome church, of modern construction, having at the angle a square tower, surmounted by a dome and lantern, at the base of which is an old house, partly concealed by trees. On the same side, and close to the front is a house with its gable to the spectator, having a pent over the door, and a shed at its side. The extremity of the square is bounded by a house, the view of which is partly intercepted by trees. The pencil of Adrian Vander Velde has animated the scene with about twenty-three figures: of these, the most prominent are a woman with a basket of vegetables on her head, another woman holding a child on a cock-horse, which a boy is drawing, and another boy looking on; beyond these are three men, two of whom are seated on some timber, and a third appears to be speaking to a gentleman on

horseback; the rest are distributed at suitable distances over the place. The general appearance is that of a fine afternoon. Engraved in the Musée Français.

1 *ft.* 7 *in.* by 1 *ft.* 11 *in.*—P.

This admirable production possesses a breadth of effect, combined with the most elaborate finishing; so that, whether viewed near or distant, the eye is equally satisfied with the fidelity of the representation. The figures which animate the scene are no less exquisite, and it is perfectly evident that the masters have been emulous to render this a masterpiece of art. The conquests of 1806 transferred this picture to the Louvre, from whence it was purloined during the occupation of Paris by the Allies; after remaining a short time in Holland, it was brought to England, and sold to John Webb, Esq., for 600 *gs.*

Now in the collection of Alexander Baring, Esq.

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124. A View in Holland, representing an open scene, divided obliquely by a canal, on which are boats. A row of houses extends along the farther bank of the water, near which are seen a gentleman on horseback, and several other persons: these are introduced by Eglon Vander Neer. The general aspect is that of a fine day.

1 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P. (*about.*)

Now in the collection of the Right Honourable Sir Robert Peel, Bart.

IMITATORS

OF

JOHN VANDER HEYDEN.

It is not within the knowledge of the Writer that this incomparable artist had any scholar, and of the several painters who have pursued a similar branch of art, there is not one who has deceptively imitated his works. In fact, such are the exquisite and peculiar qualities of his pictures, that they may be considered almost inimitable; for, in addition to the security they derive from the superior talents of Vander Heyden, they are in most instances embellished with figures and animals, either by Adrian Vander Velde, or Eglon Vander Neer. Secured by such an additional protection, the amateur has little to apprehend from the danger of imposition.

Gerard Berkheyden was born at Haarlem, in 1645. He painted similar views to those by Vander Heyden, and represented most successfully the churches and streets of the towns in Holland, and particularly the great church of his native place, with the square, and surrounding buildings; and these he frequently repeated under different aspects. In most of his pictures he was assisted by his brother Job, who introduced, with much good taste and skill, the figures and cattle, so that they appear to be the work of one and the same hand. But

although there is much to admire and commend in his works, as they generally possess great breadth of effect and correctness in drawing, they have neither the truth of colouring nor the precious finishing, which so pre-eminently distinguish the works of Vander Heyden. One of his finest pictures, representing a view of the town hall at Haarlem, with numerous figures by his brother Job, is in the collection of His Excellency the Baron Verstolk de Soelen. For this picture the Writer competed at a sale in Holland to nearly 150*l.*, whereas the usual price of his pictures seldom exceeds fifty guineas.

J. Prins was a native of Holland, and flourished about the middle of the last century. He painted views of towns and palaces, which he finished with the same elaborate care that distinguishes the works of Vander Heyden: his pictures also are similarly composed, and frequently approximate very nearly in colour; but, notwithstanding these advantages, they are in every respect greatly inferior to that master's, being destitute of effect, feeble in execution, and meagre in the colouring. This ingenious painter laboured under the infirmity of being exceedingly near-sighted. Had he been free from this affliction, his talents, and attachment to his profession, were sufficient to have enabled him to have vied more successfully with an artist whose works he evidently took for his model.

John Hendricks Verheyen. This artist, although living, merits, by his superior talents, the honour of being placed immediately after Vander Heyden, whose works he has studied with the eye of a painter, and has embodied in his style a considerable portion of the beauties which give such interest and value to that artist's pictures. His views are in general well chosen; and the distribution of his objects, and arrangement of his lineal perspective, evince great skill and knowledge of his profession. He has also found the secret of combining with a rich impasto of colour, and a scrupulous attention to

detail, considerable breadth of effect, so that his buildings give a just idea of their size and solidity. Having achieved so much in his approaches to his prototype, one cannot help regretting that he has not fully attained a like perfection in every other quality; but it must be owned that the eye seeks in vain for that delicacy of handling, and sweetness of colour, as well as truth of gradation, which are inseparable from the pictures of Vander Heyden: his skies are also meagre and defective, and the colour and foliage of his trees crude and harsh. True, he has not had the advantage of an Adrian Vander Velde to embellish his pictures with figures; but he has supplied that deficiency with his own pencil, in a manner that does him infinite credit; and the Writer has no doubt that time, the great harmoniser of crudities, will do much to enhance this painter's reputation.

He was born at Utrecht, in 1778, and has continued ever since to reside in that city, where he was still living, although in a declining state, in 1833.

ADDENDUM

TO THE

WORKS OF NICHOLAS BERGHEM.

341. The Arcadian Shepherds and Shepherdesses. The view exhibits a wild and mountainous scene, with two lofty trees on the left; a broken and undulating foreground, bounded by a lofty hill clothed with bushes, which extends from the right across two-thirds of the picture. The composition consists of three women and two men, grouped near the centre of the foreground; one of the former, wearing a loose yellow dress, is dancing, and accompanies her movements by striking a tambourine, and is looking at the same time with an inviting expression at her companion, who sits on a bank near her, and has just emptied her lap of a quantity of grapes and other fruit: the remaining female is recumbent behind the latter, receiving the caresses of a shepherd: the other herdsman is on the farther side of a bank playing on a flute. Two cows, four sheep, and three goats, are browsing around them. Evening. Signed, and dated 1649. This is a free and very masterly production.

4 *ft.* 8 *in.* by 6 *ft.* 10 *in.*—C.

Now in the collection of Richard Winstanley, Esq.

ADDENDA

TO THE

WORKS OF ADRIAN VANDER VELDE.

159. A View on the Seashore. This free and clever production of the master may be known by a sandy beach occupying the front ground and right of the picture. Two men, one of whom is seated, are on a shelving bank; and beyond them are two sailors in a fishing boat lying on the sands; and a third is in the water, pulling his little skiff into the sea: these, together with two other small vessels, lie alongside a wooden pier, which extends two-thirds across the picture. Near the margin of the sea, on the left, is a man with a long pole, and beyond him is a row-boat, full of people, approaching. The appearance is that of a fine day.

1 *ft.* ½ *in.* by 1 *ft.* 5 *in.*—P.

Now in the collection of Richard Winstanley, Esq.

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160. Rustic Courtship. The view exhibits a woody and sequestered scene with a stream along the front, in which is a red cow with a white face standing in a side view; on the bank beyond her are three sheep and a lamb lying down together: and a little retired from these, on the left, is a peasant, wearing a red jacket, seated with his arms round the waist of a woman, at whose side lies a dog; beyond them is a red cow browsing near a large tree. Besides these may be noticed three more sheep and a heifer; and other cattle are faintly perceived at some distance off, in the shade. Dated 1672.

10¾ *in.* by 1 *ft.* 1½ *in.*

Now in the possession of Mr. Farrer.

ADDENDUM

TO THE

WORKS OF ALBERT CUYP.

278. A Herdsman conversing with a Milkmaid. In a verdant meadow, forming the foreground of the picture, are six cows and twelve sheep; four of the former are lying down close to the front; a fifth, of a black colour with a whitish face, stands beyond them; and the remaining one is seen standing in a front view on the left, close to which, and at the side of an old tree, is a herdsman in conversation with a woman bearing a yoke of pails on her shoulders. A river flows obliquely through the country, on the farther bank of which, on the right, is a cluster of houses among trees; and on the river near it are a boat and several small vessels. The sky is overcast, and the appearance is that of a cool day. Painted in the artist's finished manner.

1 *ft.* 8½ *in.* by 2 *ft.* 5½ *in.*—P.

This picture has passed successively through the collections of John Webb, Esq., Michael Zachary, Esq., and is now in the possession of Messrs. Woodburn.

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ADDENDA

TO THE

WORKS OF JOHN VANDER HEYDEN.

125. A View of a Town, apparently Nemwygen, situate on the declivity of a mountain, and distinguished by the tower of a church, a building with a bow front, and a bridge over a moat to its entrance. The opposite side offers a fertile valley, with a river winding through it. The figures which animate the scene are by Adrian Vander Velde, and consist chiefly of a man on horseback, with a woman up behind him, accompanied by a man on foot, followed by a dog: more to the right are two men near a large stone, and a little way from these is a sportsman. This is a highly-finished production.

1 *ft.* 4 *in.* by 1 *ft.* 11 *in.*—P.

Now in the collection of William Crerie, Esq., Manchester.

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126. A View in a Dutch Town. This excellent picture exhibits on the spectator's left, a brick house of a picturesque appearance, adjoining a large church; the former appears to be occupied by a druggist, and the owner of the shop is near the door, mixing something on a stove-fire, and at the same time his attention is directed to an old man who is coming towards him; beyond these are a woman and a child passing the door of the church. The view from hence looks into an open place, in which are seen two ladies, two priests, and many other persons. A handsome edifice enclosed by a wall, having a tower and turret, which are partly concealed by a clump of trees, form the boundary of the place. The figures are by the pencil of Eglon Vander Neer.

1 *ft.* 9½ *in.* by 1 *ft.* 5½ *in.*—P.

Now in the collection of Lord Coventry.

ADDENDA

TO THE

WORKS OF ALBERT CUYP.

279. A View of *Het Huis te Merwe,* on the banks of the Maes, during a fine winter's day. This favourite object of the artist exhibits a large ruin in the form of a tower, and occupies a considerable portion of the picture on the left: in front of it are four person in a sledge, drawn by a white horse, the driver of which is at the side: a little in advance of these is a man with his back to the spectator, having a stick on his shoulder, skating; and beyond him are several people with horses near a tent, at the side of the ruin, and many others are distributed over the ice in the distance. The cheering rays of the declining luminary sheds an artificial warmth to the scene.

2 *ft.* 10 *in.* by 2 *ft.* 2 *in.*—C. (*about.*)

Now in the collection of Lord Coventry.

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280. The Shepherd and Shepherdess. The composition of this picture offers, on the left, a rich cluster of trees on the summit of a knoll, on the declivity of which reclines a shepherd, while a shepherdess stands by his side, pointing to some distant object; on the same side, and close to the front, is a large cow, of a tawny yellow colour, lying down; and a little retired from her stands a black and white one, seen in a front view. The foreground, on the opposite side, is abundantly covered with docks and other herbage; beyond which the eye looks over pasture lands to a river. The aspect of a fine evening pervades the scene.

3 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C. (*about.*)

Now in the collection of Lord Coventry.

END OF THE FIFTH PART.

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LUDOLPH BACKHUYSEN,
JOHN VAN HUYSUM,
AND
RACHEL RUISCH.

PART VII.

NICHOLAS POUSSIN,
CLAUDE LORRAINE,
AND
JEAN BAPTISTE GREUZE.

PART VIII.

REMBRANDT VAN RHYN;
AND
ADDENDA, AND APPENDIX.

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